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The ART NEWS



"TARQUIN AND THE CUMÆAN SIBYL"

By ANDREA MANTEGNA

In the Mary M. Emery Collection at the Cincinnati Art Museum.

NEW YORK, JANUARY 11, 1930

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P. JACKSON HIGGS

PAINTINGS

Objects of Art

Eleven East Fifty-Fourth Street
NEW YORK

The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, JANUARY 11, 1930

Flayderman Sale Brings Total Of \$429,840

Second Only to Reifsnnyder
Sale's Total of \$527,226.
Average of Prices Was High.
Attendance Broke Record.

One of the largest and most enthusiastic gatherings which has ever attended a sale of American furniture took part in the dispersal of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th. Except for the Reifsnnyder sale in April of last year nothing comparable has occurred in a New York auction. On each of the three days the salesroom was filled to capacity and there were dozens of persons standing at the back of the room, in the balcony and in the halls.

The audience burst into applause as the chief prizes rose to levels which have been surpassed but once. Several of the figures who dominated the former dispersal were on hand and, as before, it was they who staged the most bitter contests. But the eager bidding for the smaller items showed clearly that the demand for first rate American furniture is stronger and more general than ever. On several occasions bids came too fast to be separated and advances were made simultaneously from all parts of the room.

Like the Reifsnnyder pieces those in the Flayderman collection were in unusually fine condition, many of them in almost their original states and the rarity of unquestionable pieces made those offered here extremely desirable. Several signed pieces were sold and commanded very high prices.

Although interest was keen during the first and second sessions, the third containing the rarest and finest pieces, brought the largest attendance and the most enthusiastic bidding. Each of six items, all of which we illustrate here, brought nine thousand dollars or more and twelve more sold for five thousand or more apiece. The highest price of the sale, \$30,000, was paid for a labeled Seymour tambour secretary. The buyer's name was given as H. S. Winston, who, away from auction rooms is said to be Henry F. Dupont. Mr. Winston, who was Mr. Winthrop in the Reifsnnyder sale, captured four of the major prizes.

Among the many prominent collectors who attended the sale were Mr. E. B. Aldrich, Mrs. Jonathan Bulkeley, Mrs. C. Oliver Iselin, Mr. L. G. Meyers and Mr. and Mrs. A. B. Stout.

A list of pieces sold for \$500 or more follows:

- 37—Pair of starch-blue covered potpourri jars of Millville type, height 14 inches\$500
- 113—Sheraton gilded wall mirror with portrait of George Washington, circa 1810\$450
- 152—Inlaid mahogany small secretary, American, circa 1790; L. Sack\$1,500
- 164—Hepplewhite inlaid cherrywood three-part dining table, New England, circa 1790; A. Linah, agent\$625
- 174—Curly maple desk-on-frame, Rhode Island, circa 1750; L. Sack\$625
- 179—Queen Anne curly maple highboy, New England, circa 1725; B. Martin\$750
- 180—Sheraton inlaid mahogany and branch satinwood deep sideboard, New England, circa 1810; A. W. Clarke\$550
- 182—Cherrywood fan-carved bonnet-top highboy, Connecticut, circa 1765; M. Rubin\$1,150

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BRONZE MIRROR CASE

GREEK, IVTH CENTURY, B.C.

Recently acquired by the Cleveland Museum.

DUKE TO SELL FAMOUS CANVASES

LONDON.—A sensation was created in London by the announcement that a number of paintings and books belonging to the Duke of Richmond and Gordon, whose family is descended from Charles II, will be placed on the market. According to a statement from the Duke the names of the pictures he plans to sell cannot yet be given. Some of the paintings are at Goodwood House and some are at his Scottish seat, Gordon Castle. The Duke's famous collection includes fine examples of the British school as well as other works. Heavy death duties and taxation are the cause of the contemplated sale, it is announced.

For the same reasons the Earl of Durham is offering "The Red Boy" by Sir Thomas Lawrence for \$1,000,000. According to rumor other members of the nobility are contemplating sales of paintings. No doubt the high prices which are being paid for paintings by British masters have tempted their hard pressed owners to place them on the market.

It is said that "The Red Boy" by Lawrence is not on the secret list of twelve paintings which it is desired to retain in Great Britain. The list was compiled by Sir Charles Holmes and other experts three years ago, but has not been made public for fear American collectors would offer prices which could not be met by the British government.

Guelph Treasure Bought by J. and S. Goldschmidt and Associates

The firms of J. and S. Goldschmidt, T. M. Hackenbroch and I. Rosenbaum, the last two of Frankfurt, have just purchased the famous Guelph Treasure of medieval ecclesiastical works of art from the Duke of Brunswick. The collection, which numbers eighty-two pieces, is unique and contains several most important pieces dating from the XIth to the XIIIth centuries. Negotiations for the sale have been prolonged and their successful conclusion was confirmed by Mr. Goldschmidt, in New York.

An article on the Treasure, with several illustrations, will be published in the next issue of THE ART NEWS.

Cleveland Museum Acquires Greek Mirror Case

In The Bulletin of the Cleveland Museum of Art

A lady's mirror case, 8 1/4 inches in diameter, charmingly ornamented with a relief of Apollo and Dryope and with a border accented by inlaid silver is shown in the case of recent accessions in the Rotunda of the Cleveland Museum of Art.

The Greeks made much of their toilet articles, and lavished care and

(Continued on page 5)

AMERICAN SILVER SHOWN AT YALE

NEW HAVEN, Conn.—The Yale Gallery of Fine Arts placed on exhibition on Friday, January 10th, at 4:15 p. m., one of the most remarkable and important collections of early American silver ever brought together. The entire collection is lent to the Gallery by Mr. Francis P. Garvan, Yale '97, and Mrs. Garvan, of New York City, whose early American furniture has been one of the outstanding features of the newly opened museum. To mark the opening of the exhibition there was a public lecture under the auspices of the Connecticut Society of Colonial Dames by E. Alfred Jones of London, outstanding authority on English and early American silver, who spoke in the Gallery of Fine Arts at 4:15 p. m. on "Early American Silver." The lecture was free to the public.

This collection, more than doubles the number of pieces in the Garvan collection of silver which has been on exhibition since the opening of the Gallery a year ago. The complete group is considered to be one of the great collections of its kind.

The bulk of the silver is of Boston origin; most of the foremost silversmiths such as Benjamin Hillier, Jacob Hurd, John Edwards, the patriot Paul Revere, and John Dixwell, the son of the regicide, Colonel John Dixwell, are represented. Silver is included from Marblehead, Salem, Concord, Worcester, Deerfield, Newport, and New Haven. There is also a large group of New York and Philadelphia silver.

A small collection of XVIIIth century American pewter, consisting of tankards, beakers, porringers, and

(Continued on page 8)

Cincinnati's Reopening Exhibition

Loans From Local Collectors
Shown With Newly Arranged
Works of Art Owned by the
Museum.

By WALTER H. SIPLE

On January 15th the Cincinnati Art Museum plans to reopen its doors to the public. The building has been closed the last four months during a period of renovation and reorganization. The Cincinnati Museum Association was founded in 1880—just fifty years ago. It is of particular interest to Cincinnati that this fiftieth anniversary should be celebrated by the reopening of not only the rejuvenated older part of the building, but also of the new wings presented by the late Mary M. Emery, Miss Mary Hanna, and Mr. Herbert Greer French.

Mrs. Emery for many years collected paintings with the aim of leaving to the city a group of pictures which would be representative of the great schools of painting. She wished to have only important, authentic works by the masters. Owing to this Mrs. Emery's collection has attracted national attention. An idea of the scope and quality of the pictures can be gained from the portrait of the "Count of Nassau" by Sir Anthony Van Dyck, "Tarquin and the Cumaean Sibyl" by Andrea Mantegna, and Thomas Gainsborough's "Portrait of Mrs. Thicknesse."

The Van Dyck was painted just after the artist's return from Italy and is in his most brilliant manner. It has all of the vitality and glowing color of Rubens's pupil with a dignity and restraint peculiar to Van Dyck, and lacks the rather fussy, overly refined aristocratic qualities which creep into his later work. The canvas is 47 1/2 inches by 54 inches. The directness and force of the portrait are apparent even in the reproduction. When the painting was exhibited in London at Burlington House, Sir Martin Conway singled it out for special praise in his preface to the catalogue.

Mantegna's "Tarquin and the Cumaean Sibyl" can be sufficiently introduced by calling attention to the fact that it was invited to Burlington House for the current show of Italian art. As the dates conflicted with the reopening of the Cincinnati Art Museum, it was thought best to decline the honor. This painting is 19 1/2 inches by 22 inches and is painted on canvas in different values of brown with touches of gold. In spite of its sculptural quality there is a subtle flow of line in the design. The movement of the Sibyl is classic in quality—a feeling of stability is produced by the poise of the body beneath the moving drapery. Here there is no nervous Gothic line aspiring to something beyond the human senses. Quite the contrary—all is self-contained, understandable, simple, with the characteristic touch of beauty that is to be found only in the best of the Italian Renaissance.

In quite another mood is Gainsborough's "Portrait of Mrs. Thicknesse." The subject was the third wife of Philip Thicknesse, Mayor of Bath, and the ward of an English nobleman. Apparently she was a lady much in the good graces of the artist and the inspiration must not have been negligible for the canvas (53 1/2 inches by 77 1/2 inches) does not contain a square inch of that ennui which frequently occurs in Gainsborough's large portraits. Here there are vivacious flourishes, trembling pages of music and playful light in a background of

(Continued on page 4)

Cincinnati Museum Holds Reopening Exhibition

(Continued from page 3)

draperies and musical instruments. The design of diagonals, however, holds the canvas together in a powerful way and at the same time adds to the piquancy of the representation. The painting is signed and dated. We realize more and more that Gainsborough was probably the best of the English XVIIIth century artists. While many of the British painters of the period were trying to convey the spirit of the XVIIIth century with all of its sophistication, they frequently failed to do more than imitate the French life so much admired in England at that time. Gainsborough, when sufficiently inspired by his subjects, produced paintings that easily rank with the best that was done in France. Mrs. Thicknesse was such an inspiration.

The Emery collection also contains an excellent Cranach representing "St. Helena and the Cross," an "Adoration of the Magi" by Dirk Bouts, a portrait of "Cherubini" by Ingres, the "Alli-bone Washington" by Stuart, a portrait of "Philip II of Spain" by Titian, and Bronzino's portrait of "Eleanor of Toledo and Her Son Francis de Medici, Grand Duke of Tuscany," to mention only a few.

Miss Mary Hanna's wing was built in memory of her father and mother, Henry Hanna and Mary Jane Hanna, to house the collection which she has bequeathed to the Museum. Frequently the collectors of America have been criticized for their failure to appreciate anything painted after the third quarter of the XIXth century. Miss Hanna has bought wisely, not only in the well established schools, but where many collectors fear to tread. Cincinnati is fortunate to have a patron of the arts who does not fear matching her notable Gainsborough landscape, entitled "Going to Market," from the Dudley collection, with a fine landscape by Segonzac, or her famous "Leslie Boy" by Raeburn with Renoir's portrait of "Mlle. Samary." In this collection there are a fine Ruysdael, a Hobbema, a Constable, a Frans Hals, a Lawrence, a Reynolds, as well as works by Degas, Winslow Homer, Whistler, Redon, and Mary Cassatt. Here it is interesting to note that Miss Hanna has the pastel study for Mary Cassatt's "The Loge," recently purchased for the Chester Dale collection. Again, as with the Emery collection, it is not possible to mention all of the paintings exhibited in the new Hanna Gallery.

After the presentation of the Emery and Hanna wings there remained one unit to be built to complete the court of the Museum. Although the architects, Garber and Woodward, had made plans for this unit, it was feared that Cincinnati would be obliged to wait. It was known that Mr. Herbert Greer French had been collecting prints for some years and that his collection was a large one. It was also known that Mr. French's aim was to assemble a group of prints which would outline the development of his chosen field, with distinguished examples of the masters. However, the announcement of Mr. French's gift for the erection of the lacking unit of the Museum came as a pleasant surprise. This wing is devoted to several galleries for the display and study of prints. During the opening weeks Mr. French's prints will be exhibited here.



"Mlle. JEANNE SAMARY"

By P. A. RENOIR

Lent by Miss Mary Hanna to the Cincinnati Art Museum's
Reopening Exhibition.

The quality of his collection is shown by the fact that included in it are fine impressions of Rembrandt, Dürer, Calot, Cranach, Hirschvogel, Lucas van Leyden, Meryon and Schongauer.

Mr. E. W. Edwards has lent several paintings. His collection is probably better known abroad than in Cincinnati. Many of his pictures have been included in important exhibitions. The public now has an opportunity to see the two well known Memlings, "St. Christopher" and "St. Stephen," parts of an altarpiece of which the wings are in the Louvre. These pictures reveal the remarkable combination of strength and refinement of detail characteristic of the Flemish school. Mr. Edwards has also lent his Watteau, Chardin, Manet, and his recently acquired Raeburn.

Many people do not realize that over seventy-five per cent of the playing cards used in the world are manufactured in Cincinnati. It is appropriate that Mr. John Omwake, a Cincinnati at the head of these interests, should have made the largest collection of playing cards in the world. It shows the chronological development from the XVth century to the present day. It is well known that many famous artists and print-makers of the past have designed playing cards. There is David's set, for example, designed for Napoleon, and

there are the oriental cards with which the accident is comparatively unfamiliar. This remarkable collection has been placed in the Cincinnati Art Museum as a permanent loan.

Because of the wealth of public and private collections in Cincinnati no paintings are being borrowed from outside the city. But a large collection of borrowed tapestries will be shown at the opening. Some thirty-five are to be exhibited, revealing the development of tapestry designs from the late XVth through the XVIIIth centuries. They have been lent by P. W. French and Company, Duveen Brothers, Wildenstein and Company, Jacques Seligmann and others.

In addition to this there will be an exhibition of Modern Decorative Arts. Many of the objects included have been purchased recently for the permanent collection of the Museum. Among them are textiles designed by Raoul Dufy and Robert Bonfils; wall papers by Prof. Joseph Hillerbrand of the Deutsche Werkstätte and Dagobert Peché of the Wiener Werkstätte; and glass by Prof. Josef Hoffmann, Simon Gate, Edward Hald, and Leo Moser. Glass and ceramics have been lent by the Montross Gallery, De Hauke and Company, A. J. Van Dugteren and Sons, the Wiener Werkstätte, Kay and Ellinger, and Richard Briggs.

Several notable collections which

have been owned by the Museum for some time have been reinstalled in their new setting. There is, for instance, the large collection of the work of Frank Duveneck, undoubtedly the most representative to be found in any museum. There are also the Connor collection of silver, the Longworth shawls, and the Goshorn and Pell collections of ceramics. In the J. J. Emery collection are to be found excellent examples of the work of David, Trumbull, Courbet, Whistler, Tiepolo, and Winslow Homer. Cincinnati for many years has been

famous for the pottery manufactured at Rookwood. The Museum possesses a complete chronological collection which is of great interest because of its reflection of the changing tastes of American art expression during the last fifty years. For the opening there will be a splendid exhibition of Rookwood of some 125 pieces illustrating the high technical excellence that has been achieved by this pottery.

After the opening, plans will be developed for extending the educational activities of the Museum and for the publication of a quarterly bulletin and catalogues of the collections.



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Boston Museum Acquires Portrait By John Constable

BOSTON.—An excellent example of the work of John Constable as a portrait painter has just been acquired by the Museum of Fine Arts, Boston, through purchase from the Vose Galleries of that city. For some years the painting has been in this country and prior to that time it hung in a private collection in England. It represents a young boy with his dog seated against a background of diffused light on the left of the canvas and a landscape vista on the right. The delicate treatment of sky, mountain, and trees foreshadows Constable's later work as a landscape painter.

Although he is now chiefly known for his landscapes, Constable painted portraits over a long period of his life. He was born in 1776, when portrait painting was in vogue, and not until 1828 did he turn entirely to his preferred field of work. The accession of this portrait is of great interest for the painting is a significant example of the work of this artist who, in his lifetime, saw the burden of emphasis shift from the field of portraiture to landscape.

Four very fine impressions of etchings by F. L. Griggs were also acquired for the Print Department of the Museum.

CLEVELAND GETS GREEK MIRROR CASE

(Continued from page 3)

expense especially on the mirrors. These were of polished bronze, sometimes overlaid with silver, a better reflecting surface. As the Museum mirror case is ornamented with silver, probably the mirror itself had a silver face. Often it was the inside of the cover which was polished, but the present case is evidently a container. The box is about an inch deep. The loop of the hinge is so arranged that the case when not in use would have been hung on the wall, a handsome medallion.

The relief on the cover is repoussé work in very high projection, excellent among the astonishing technical achievements of Greek craftsmen. It shows the figures of Apollo and Dryope on either side of a black poplar, sacred to Apollo. Dryope was beloved of Apollo; and, wooed by a trickery not uncommon among Greek gods, she bore him a son, Amphisus. She married a mortal, but later was



"PORTRAIT OF MRS. THICKNESSE"

By THOMAS GAINSBOROUGH

In the Mary M. Emery Collection at the Cincinnati Art Museum.

carried off by the wood nymphs, became one of them, and was finally transformed into a black poplar. The bronze relief has the wistful poetry given by the IVth century spirit to the legend of Apollo's love and Dryope's mingled desires.

The technique of such repoussé work is interesting. A sheet of malleable bronze was placed on a bed of pitch. The design was laid out, and the figures were hammered down into the pitch. Then it was turned over

and worked on the right side with hammer, chisel, and graver. Parts of the bronze, such as the heads, were worked to great thinness. In some of the finest reliefs in the British Museum the bronze is like paper at those spots where the relief is highest. There are some very fine examples in both the New York and Boston Museums. Comparison of the present relief with these suggests an honorable status for our own mirror case.

R. H.



Three portraits by C. F. Zincke, the celebrated painter in enamel. Early XVIIIth century.

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MAKER'S LABEL OF JOHN SEYMOUR & SON, BOSTON, CIRCA 1790
Bought by "H. S. Winston" for \$30,000, the highest price of the Flayderman sale.

Flayderman Sale Brings Many High Prices

(Continued from page 3)

- 184—Sheraton mahogany secretary bookcase, New England, circa 1805; A. W. Clarke\$1,150
185—Sheraton inlaid mahogany butler's secretary with maker's label of Thomas Burling, New York, circa 1790-1800; A. W. Clarke\$550
262—Decorated mahogany banjo clock, American, circa 1800-10, from Salem, Massachusetts\$525
284—Hepplewhite carved, inlaid and parcel-gilded mahogany wall mirror, American, circa 1780; I. Sack\$1,050
288—Martha Washington mahogany armchair, American, circa 1785. In original condition\$700
289—Queen Anne fan-carved cherrywood lowboy, Connecticut, circa 1730\$500
294—Hepplewhite inlaid mahogany and satinwood card table, New England, circa 1790\$900
298—Sheraton mahogany dressing table, New England, circa 1805\$525
299—Chippendale carved mahogany armchair, New England, circa 1760; Collings and Collings\$1,300
301—Queen Anne scroll-top wall mirror, circa 1720\$500
308—Hepplewhite curly maple swell-front chest of drawers, American, circa 1790\$500
309—Six carved mahogany shield-back side chairs attributed to Samuel McIntire, Salem, Mass., circa 1790; Ralph P. Manny\$1,080
315—Six Hepplewhite carved beechwood and maple side chairs, Maryland, circa 1780\$540
316—Six Hepplewhite carved beechwood and maple side chairs, Maryland, circa 1780\$540
319—Small Sheraton mahogany settee, New Orleans, circa 1800; I. Sack\$1,050
320—Carved walnut cabriole leg pier table with marble top, Philadelphia, circa 1750; A. Linah, agent\$2,200
325—Sheraton inlaid mahogany secretary, American, circa 1800\$500
328—Hepplewhite inlaid mahogany sideboard, American, circa 1790; I. Sack\$1,700
329—Sheraton mahogany sofa, attributed to Phyfe, American, circa 1800\$500
331—Sheraton inlaid mahogany secretary with tambour front, American, circa 1790-1800\$600
332—Mahogany tall-case clock with maker's label of Aaron Willard, Roxbury, Massachusetts, circa 1785; A. M. Morris\$1,100
334—Sheraton inlaid mahogany secretary-bookcase, New England, circa 1800\$700
335—Fan-carved walnut bonnet-top chest-on-chest, New England, circa 1760; W. H. Woods\$1,300
337—Curly maple chest-on-chest, New England, circa 1775\$750
338—Carved mahogany sideboard of McIntire type, New England, circa 1800\$575
340—Inlaid mahogany roll-top secretary bookcase, New England, circa 1805; Morris Berry\$1,800
341—Inlaid bird's eye maple and mahogany tall-case clock with rocking ship, Enoch Burnham, Paris, Maine, circa 1800\$700
342—Inlaid mahogany tall-case rocking-ship clock by William Cummins, Roxbury, Mass., circa 1790\$775
345—Queen Anne curly maple cabriole-leg daybed, New England, circa 1720-30; Charles Macdonald\$2,600
347—Chippendale upholstered mahogany sofa, American, circa 1770\$750
348—Hepplewhite inlaid mahogany small tambour secretary, American, circa 1790-1800; I. Sack\$1,200
350—Set of seven decorated Hitchcock rush-seat chairs, American, circa 1820\$525
352—Set of six Hepplewhite carved and inlaid mahogany dining chairs, English, XIXth century\$810
358—Painted maple Spanish-foot armchair, American, circa 1720\$950
374—Early American miniature silver tankard, XVIIIth century, height 2½ inches\$450
376—Early American silver creamer by E. Davis, Newburyport, Massachusetts, circa 1775\$360
377—Early American engraved silver creamer by Joseph Edwards, Boston, Massachusetts, 1737-1830\$290
378—Early American silver creamer by Samuel Phillips, Massachusetts, circa 1785\$300
379—Early American silver porringer by Benjamin Burt, Boston, Massachusetts, 1729-1805\$850
380—Early American silver porringer by Robert Evans, Boston, Massachusetts, 1768-1812\$375
381—Early American silver porringer by Daniel Rogers, Newport, Rhode Island, 1753-1792\$425

- 382—George III silver shaped teapot, New-castle, circa 1780\$300
383—Ten silver pistol-handled table knives and ten forks, circa 1750-60\$425
385—Early American silver tea service, owned by Fisher Ames, Boston, Massachusetts, circa 1810; I. Sack\$2,100
386—Early American silver porringer by Rufus Green, Boston, Massachusetts, 1707-1777; J. N. Drummond\$1,600
387—Important early American silver tankard by Samuel Vernon, Newport, Rhode Island, 1683-1737; A. Linah, agent\$4,500
388—The Jabez Bowen silver punch strainer, made by John Clark, Boston or Salem, circa 1750-1770; J. W. Drummond\$5,500
389—Jabez Bowne's badge of membership in the Order of the Cincinnati, American, dated 1783; J. W. Drummond\$2,300
390—Pair of Commodore Truxton Battersea enamel mirror knobs of the XVIIIth century\$275
391—The historic spoon anvil of Paul Revere, American XVIIIth century; J. W. Drummond\$9,700
392—The historical Deborah Revere leather travelling trunk, Eaton & Gray, Boston, circa 1820; I. Sack\$1,100
396A—"Shooting or Field Sports," P. L. Debucourt, French XVIIIth century, set of four colored aquatints after Vernet\$640
397—Pair of Hepplewhite carved mahogany shield back chairs, Massachusetts, circa 1790\$700
399—Carved oak and pine Bible box, New England, circa 1680-1700\$575
400—Inlaid mahogany banjo clock of Willard type, Boston, circa 1800\$1,100

(Continued on page 7)



"Mildred" by Jerry Farnsworth

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Flayderman Sale Brings Many High Prices

(Continued from page 6)

- 401—Maple candlestand with American eagle and masonic marquetry . . . \$800
402—Sheraton carved and gilded American eagle mirror, with maker's label of Peter Grinnel & Son, Providence, circa 1800 . . . \$750
403—Sheraton inlaid mahogany and satinwood secretary, American, circa 1790; L. J. Phillips . . . \$2,300
404—Sheraton decorated and gilded wall mirror with maker's label of Kidder & Carter, Charlestown, Massachusetts, circa 1800 . . . \$650
405—Sheraton decorated and gilded Washington memorial mirror with maker's label of Cermenati & Bernarda, Salem, Massachusetts, circa 1800 . . . \$550
406—Sheraton mahogany small work table, American, circa 1790-1800 . . . \$550
407—Sheraton inlaid mahogany and branch satinwood serpentine-front card table, New England, circa 1800 . . . \$500
408—Sheraton inlaid mahogany small settee, New England, circa 1790-1800; Frank Black . . . \$6,000
409—All-turned maple daybed, American, circa 1700-1710; R. W. Dennison . . . \$4,100
410—Chippendale mahogany block front scrutoir, New England, circa 1770 . . . \$1,500
411—Inlaid cherrywood and mahogany sideboard with American eagle marquetry, American, circa 1790 . . . \$1,900
412—Inlaid mahogany miniature tall-case clock by Nathaniel Hamlen, Augusta, Maine, circa 1790-1800; I. Sack . . . \$1,600
413—Mahogany swell front claw and ball foot bureau . . . \$600
415—Curly maple chest-on-frame, Rhode Island, circa 1750 . . . \$975
416—Pair of Queen Anne maple fiddle-back side chairs, New England, circa 1720-30 . . . \$700
417—Hepplewhite inlaid mahogany sideboard with maker's label of Benjamin Frothingham, Charlestown, Massachusetts, circa 1780-90; L. J. Phillips . . . \$5,500
418—Mahogany serpentine-front writing desk with maker's label of Benjamin Frothingham, Charlestown, Massachusetts, circa 1770; W. O. Stoneham . . . \$3,600
419—Inlaid mahogany secretary with tambour front, New England, circa 1790; J. Sumpter . . . \$1,100
420—Carved and parcel-gilded walnut constitution mirror, American, circa 1760 . . . \$1,600
421—Carved mahogany drop-leaf table, with maker's label of Michael Allison, New York, circa 1820 . . . \$800
422—Carved mahogany Chippendale lowboy with claw-and-ball feet, New England, circa 1760; W. O. Stoneham . . . \$4,200
423—Carved and painted oak and pine "Sunflower" chest, Connecticut, circa 1675; R. W. Dennison . . . \$2,200
426—Four Sheraton carved mahogany side chairs, American, circa 1790; I. Sack . . . \$1,000
427—Martha Washington inlaid mahogany armchair, New England, circa 1785; F. Black . . . \$1,800
428—Mahogany serpentine-front small chest of drawers, with claw and ball feet, New England, circa 1770; I. Sack . . . \$2,400
429—Mahogany block-front chest of drawers with claw and ball feet, New England, circa 1770; I. Sack . . . \$4,400
430—Inlaid mahogany tall-case rocking-ship clock, with maker's label of Aaron Willard, Boston, Massachusetts, circa 1800; I. Sack . . . \$1,800
431—Fan inlaid cherry secretary-cabinet, with maker's label of Webb & Scott, Providence, Rhode Island, circa 1780; R. W. Dennison . . . \$1,400
432—Mahogany swell-front chest of drawers, with claw-and-ball feet, New England, circa 1780 . . . \$600
433—Maple claw-and-ball foot serpentine-front bureau, American, circa 1770 . . . \$950
434—Historic carved and parcel-gilded mahogany Constitution mirror owned by Aaron Burr, American, circa 1760-70 . . . \$1,200
435—Chippendale carved and parcel-gilded wall mirror, American, circa 1760-70 . . . \$550
436—Queen Anne damask covered walnut wing chair, American, circa 1720-30 . . . \$900
437—Queen Anne walnut veneered, inlaid shell-carved highboy, New England, circa 1730; L. J. Phillips . . . \$5,100
438—Carved mahogany sofa by Duncan Phyfe, New York, circa 1800; I. Sack . . . \$5,500
439—Duncan Phyfe carved and upholstered mahogany sofa, New York, circa 1800 . . . \$1,900
442—Blackburn, Joseph, "Portrait of Sir William Johnson," 30x25 inches . . . \$1,600
443—Blackburn, Joseph, Portrait, said to be of "Molly" Brant, canvas, 30x25 inches, companion to the preceding . . . \$1,600
444—Hepplewhite inlaid mahogany sideboard with shaped front, American, circa 1790; D. Lionel . . . \$2,100
445—Pair Hepplewhite inlaid mahogany knife boxes, circa 1790 . . . \$450
446—Set of nine carved mahogany shield-back chairs attributed to Duncan Phyfe, New York, circa 1790-1800; W. W. Seaman, agent . . . \$9,000
447—Carved early Chippendale mahogany side chair owned by Sir William Johnson, American, circa 1750-60; Charles Macdonald . . . \$2,700
448—Queen Anne engraved carved and parcel-gilded wall mirror, American, circa 1720-30 . . . \$800
449—Hepplewhite carved and gilded nigree wall mirror, American, circa 1780-90 . . . \$550
450—Chippendale carved mahogany claw-and-ball foot tea table made by John Goddard for Jabez Bowen, Newport, Rhode Island, 1763; H. S. Winston . . . \$29,000
451—Hepplewhite inlaid mahogany tambour secretary with maker's label of John Seymour and Son, Boston, circa 1790; H. S. Winston . . . \$30,000
452—Hepplewhite inlaid mahogany tambour-front sideboard by John Seymour, Boston, circa 1790; Charles Mac-



GODDARD MAHOGANY TEA TABLE, CIRCA 1763
Bought by "H. S. Winston" for \$29,000, next to the highest price at the Flayderman sale.

- donald . . . \$3,000
453—Curly maple butterfly table, American, circa 1720-30; Charles Macdonald . . . \$1,500
454—Mahogany secretary chest-on-chest by Samuel McIntire, Salem, Massachusetts, circa 1775; J. W. Drummond . . . \$3,500
455—Carved mahogany block-front secretary-cabinet with claw-and-ball feet, New England, circa 1770; I. Sack . . . \$13,000
456—William and Mary curly maple trumpet-leg lowboy or dressing table, American, circa 1700-10; Frank Black . . . \$6,300
457—Mahogany serpentine front writing desk, with claw-and-ball feet, New England, circa 1760-70 . . . \$1,200
458—Queen Anne walnut bonnet-top highboy, with painted shells, New England, circa 1750; Charles Macdonald . . . \$1,300
459—The Governor Hancock Inauguration chair, New England, circa 1710; Frank Black . . . \$5,600
460—The Judge Cushing mahogany armchair, American, circa 1780 . . . \$800
461—The "Lady Pepperell" carved high-back chair, New England, circa 1700-10 . . . \$500
462—Carved and parcel-gilded mahogany Washington mirror, American, circa 1760-70 . . . \$900
463—Sheraton inlaid mahogany and satinwood card table, American, circa 1790-1800 . . . \$425
464—Sheraton inlaid satinwood and mahogany card table, American, circa 1790-1800 . . . \$500
465—Mahogany turned gate-leg dining table from the Joseph Reynolds mansion, Bristol, Rhode Island, American, circa 1740-50; I. Sack . . . \$1,600
466—Mahogany serpentine-front claw-and-ball foot scrutoir, Massachusetts, circa 1770 . . . \$800
467—Chippendale carved mahogany side chair attributed to James Gillingham, Philadelphia, circa 1760; W. W. Seaman, agent . . . \$4,500
468—Shell-carved mahogany block-front tall-case clock, by John Goddard, Newport, Rhode Island, circa 1770; Charles Macdonald . . . \$4,700
469—Chippendale carved walnut grandfather clock, by Jonathan Gostelowe or Benjamin Randolph, Philadelphia, circa 1760-70; Charles Macdonald . . . \$3,700
470—Pair Sheraton inlaid mahogany card tables with maker's label of John Townsend, Newport, Rhode Island, circa 1780-90; H. S. Winston . . . \$5,600
471—Pair Sheraton inlaid mahogany card tables with maker's label of John Townsend, Newport, Rhode Island, circa 1780-90; L. J. Phillips . . . \$5,600
472—Chinese Chippendale carved mahogany pembroke table with maker's label of John Townsend, Newport, Rhode Island, circa 1760-70; Frank Black . . . \$8,000
473—Chinese Chippendale carved mahogany tea urn stand by John Townsend, Newport, Rhode Island, circa 1760-70; Frank Black . . . \$3,800
475—Carved mahogany claw-and-ball foot Martha Washington armchair, Newburyport, Massachusetts, circa 1760-70; Charles Macdonald . . . \$3,000
476—Lady's Queen Anne upholstered and

(Continued on page 8)

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(Continued from page 7)

- carved walnut Dutch-footed armchair, American, circa 1720-30; W. O. Stoneham\$5,000
 477—Set of three lacquered and carved mirrors comprising a pier glass and a pair of girandoles, circa 1750.....\$1,100
 478—Hepplewhite inlaid mahogany satinwood and maple secretary, American, circa 1790-1800; J. W. Drummond.....\$1,800
 479—Carved "Flemish scroll" daybed, American, circa 1690-1700\$900
 480—Walnut block-front writing desk by Jonathan Harrington, Lexington, Massachusetts, circa 1770; A. Linah, agent\$2,200
 481—The Rufus Choate paneled and carved oak one-drawer chest, New England, circa 1660-1680; I. Sack.....\$6,500
 482—Paneled oak one-drawer Connecticut chest, American, circa 1680; H. O. Morris\$3,700
 483—Chippendale carved mahogany claw-and-ball foot wing chair, Rhode Island, circa 1760\$1,200
 484—Comb-back Windsor writing armchair owned by William Wirt, author of Letters of the British Spy, American, circa 1800\$750
 485—Chippendale carved mahogany pier table with marble top, American, circa 1760-70; Collings and Collings.....\$2,400

- 487—Hepplewhite mahogany serpentine-front sideboard owned by Governor Bartlett, signer of the Declaration of Independence, New England, circa 1790; I. Sack\$2,900
 488—Queen Anne inlaid burl walnut highboy, American, circa 1725; I. Sack\$2,800
 490—Martha Washington inlaid mahogany armchair, American, circa 1780.....\$950
 491—Queen Anne cabriolet-leg walnut wing armchair, American, circa 1725\$925
 492—Set of six Queen Anne walnut fiddle-back chairs, by Job Townsend, Newport, Rhode Island, circa 1730; L. J. Phillips\$5,400
 493—Queen Anne upholstered walnut wing chair by Job Townsend, Newport, Rhode Island, circa 1720-30; Charles Macdonald\$3,600
 494—Marblehead parcel-gilded walnut Washington mirror, Massachusetts, circa 1780\$700
 495—Hepplewhite inlaid mahogany and figured maple secretary with tambour front, American, circa 1790-1800.....\$850
 496—Queen Anne cabriolet-leg walnut daybed, New England, circa 1735.....\$2,900
 497—Inlaid mahogany and branch satinwood tall-case clock, James Cole, Rochester, New Hampshire, circa 1815\$750
 498—Carved oak foliated three-panel chest, New England, circa 1680; J. W. Drummond\$1,500
 499—Set of four Queen Anne walnut fiddle-back side chairs, American, circa 1720-30; I. Sack\$1,800
 501—The Governor Strong fan-carved

AMERICAN BUYS MEMLING PAINTING

PARIS.—An anonymous American collector is purchasing the famous painting by Hans Memling, "Polyp-tych of the Passion," for a large price, according to *The New York Herald* of Paris. It decorates the altar of the Lubeck Cathedral. News that it is about to be removed has provoked German artistic circles to ask the government to keep for Germany this masterpiece of the XVth century.

- cherry highboy with claw-and-ball feet, by Aaron Chapin, Connecticut, circa 1770-80; H. S. Winston.....\$12,000
 502—The Governor Strong carved cherry secretary-cabinet, by Aaron Chapin, Connecticut, circa 1770-80.....\$3,300
 503—Carved cherry chest-on-chest with bonnet top, attributed to Aaron Chapin, Connecticut, circa 1770-80.....\$2,400
 504—Curly maple bonnet top chest-on-chest, American, circa 1770-80.....\$1,600
 505—Chippendale carved and parcel-gilded wall mirror, American, circa 1760-70\$725
 506—Turned Brewster armchair, American, circa 1680; Frank Black.....\$4,000
 507—Hickory Carver armchair, New England, circa 1680\$1,000
 512—Pair early Federal brass Washington andirons\$750

FINE COROTS TO BE SOLD HERE

The American Art Association-Anderson Galleries, Inc., announce that on the evening of January 30th at their galleries will be sold a group of paintings formed by the late Colonel James Elverson, Jr., of Philadelphia, owner of *The Philadelphia Inquirer*. The chief interest of the sale will be the group of five canvases by Corot, including the famous "Les Baigneuses des Iles Boromées."

The "Baigneuses" comes from the C. K. G. Billings collection and was acquired by Colonel Elverson for \$50,500 in the sale of the thirty-one Billings masterpieces which took place at the American Art Association in January, 1926. The canvas is 31½ inches high by 22¼ inches wide. M. Martin bought it direct from the artist and sold it to Henri Rouart. It was exhibited in the Memorial Exhibition of Corot's work at the Ecole des Beaux-Arts, Paris, in 1875, and in the Corot exhibition at the Durand-Ruel Galleries in Paris, 1878, and has been reproduced by Robaut (No. 1653, P. 154, Vol. III).

The four other Corots are "On the

AMERICAN SILVER SHOWN AT YALE

(Continued from page 3)

plates, was also placed on exhibition. Much of the pewter comes from such Connecticut towns as Middletown, Hartford, Meriden, and Southington. Other pieces were made by craftsmen from Rhode Island, New York and Pennsylvania.

A number of pieces of "Blue and White" China showing early views of the New Haven Green, Mount Vernon, the Capitol and White House in Washington, the Erie Canal, and various historical scenes, together with a collection of early American glass, all of which has been lent by Mr. and Mrs. Garvan, has been installed in the Yale Gallery.

Banks of the River," "Les Trois Comères au Bord du Lac" (Lake Albano), "La Vachère de Ribagnac" and "Morning." Three of these are from the Senff collection.

Forty paintings in all are catalogued for this sale. They will go on exhibition January 25th.

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CLEVELAND GETS ROUSSEAU CANVAS

In *The Bulletin of the Cleveland Museum of Art*

Within the past few years the canvases of Henri-Julien Rousseau, called more generally "Papa" Rousseau, have found places in many famous collections. Within two years, Jacques Doucet has bequeathed one of his finest pictures to the Museum of the Louvre. He is represented in the Birch-Bartlett Collection in the Chicago Art Institute; and the Cleveland Museum has just added to the J. H. Wade Collection the representative canvas, "Paysage de Banlieue" or "Environs de Paris," recently shown at the Museum in the Exhibition of French Art Since Eighteen Hundred.

Rousseau is a solitary figure who does not belong to any group or faction. He is not representative of any "ism." In an age when the individual and his personal contribution is stressed, he is an individualist. Nevertheless, he has been, and is, a marked influence in contemporary art. This is perhaps unfair, to some degree, to the man, for he conquered a certain primitive freshness by unconscious effort, while his followers' conscious naïveté betrays the purpose and the sophistication behind them. They have taken the outer shell and lost the genuine motive power of earnestness and sincerity which came from Rousseau's unspoiled, childlike spirit.

Rousseau never studied the fundamentals of his art in any studio. But this incidental fact only reveals the genius of the man and cannot be an excuse for the weak-kneed to follow this as an example. He achieved a completely adequate technique, but only through the bitter tests of experience.



"STILL LIFE"

By HENRI MATISSE

Recently purchased by Ralph Booth of Detroit from the Reinhardt Galleries.

The new acquisition is one of the most beautiful of the canvases by which he glorified the Parisian outskirts and was painted at the end of his life, some time in the years 1909 or 1910. Simple in design, it has the soundness of an old Dutch master. In color scheme it recalls certain paintings of the Low Countries—a cool sky, filled with light and atmosphere, clouds which play an integral part in the design and a use of cool greens and greys vivified by the warm but unobtrusive red-browns of incidental shutters, roofs, or distant chimneys. It was not necessary for him to wander afield for his subject. By the intensity of his vision he has read into the canvas the poetry of the everyday which was his wonder world. No more fitting epitaph could be

written to Rousseau, to "Papa" Rousseau, than the beautiful words with which Christian Zervos has summed up the man. "Although the present day has thought of Rousseau as an extraordinary being, one must not see in him anything but one of those simple spirits, whose very simplicity renders him sometimes accessible to that which is really beautiful. He was an exquisite soul, a soul of choice, a 'bienheureux,' not in the manner of St. Francis of Assisi, but in the manner of the people. In his passage through this land of the dead and of the living, he brought more joy than sadness, for his was an ardent and rich nature, which the savor of life and the aspect of the living turned to joy."

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EXHIBITIONS IN THE NEW YORK GALLERIES

THE NEW SOCIETY
The Art Center

Water colors and drawings by members of the New Society of Artists have been put on exhibition at the Art Center. About thirty painters and sculptors are represented in the liveliest American show of the season. The absence of oil probably has a lot to do with it, for the brilliance and freshness of drawings are often lost in translation to canvas, but whatever the cause the exhibition is a relief from the solemn pretensions of other displays.

The show is not one for those who can take their modernism only from a French bottle. It is remarkably free from foreign entanglements and while it is evident that a study of the XIXth century masters has not been neglected, the obvious modernistic tricks upon which so many painters and amateurs rely for guidance are gratifyingly absent. It is even possible that because most of the subjects of the pictures are immediately recognizable the show may be damned by both praise and blame as academic. But if, as we like to believe, modernism in any period consists chiefly in the production of good pictures, then the New Society show is more modern as well as more lively than other groups have been.

The freedom from foreign influence is no particular virtue, nor does it greatly matter that the Kroll drawings or Sloan lithographs might have been done at almost any time since the early Renaissance or that a few years ago the Pascins, Sternes, or Zorachs would have been thought wild. Since the XVIIIth century there have been no fixed canons of art; every man has had to work out his own salvation and quality only has been the measure of his success. The technique of its achievement is of very minor importance.

The New Society's show presents any number of technical contrasts and some, as well, in quality but as a whole its effect is brilliant, lively and unified.

GEORGE DE FOREST
BRUSH
EDWARD REDFIELD
Grand Central Galleries

The current showing at the Grand Central Galleries of the work of George de Forest Brush includes representative examples of the artist's work during the entire course of his career. Although a very large percentage of the canvases in the showing come as loans from our leading museums and collectors, a distaste for publicity, scarcely characteristic of the profession, has hitherto prevented any one-man showing of the artist's work. A contemporary of Winslow Homer, Sargent, Blakelock and other leading figures of the time, de Forest reveals in the works of his best period that respect for painting as a craft which was characteristic of his generation.

The finest works in the exhibition are those dating from about 1900 to 1915. In these, despite occasional moods which we now deem sentimental and some extraneous Pre-Raphaelite influences, he shows a mastery of pure pigment, a delicacy of modeling and a feeling for group composition that cannot but command respect, even from the advance guard. Among the mother and child paintings which have the greatest present day appeal are several madonnas of the people in which the emotional intensity is concentrated upon the modeling of the faces, and the simple garments of mother and child form a dark foil for the composition, instead of fluttering off into such decorative draperies as mar the "Mother and Child," lent by the Brooklyn Museum.

Among the finest of De Forest's works included in the present showing are the "Family Group," lent by the Art Institute of Chicago, the "Mother and Child" from the collection of D. M. Ferry, Jr., the canvas of similar title lent by E. L. Lueder, Esq., the "Portrait" from the Potter Palmer collection and the "Mother and Child," lent by the Pennsylvania

Academy. Other paintings come from the collections of the Carnegie Institute, the Corcoran Gallery, the Smith College Museum of Art, the Worcester Art Museum, the Boston Museum and from numerous well known private collectors. In this connection, we wish to mention that the "Mother and Child," reproduced in full page illustration in the January 4th issue of THE ART NEWS is included in the exhibition through the courtesy of the Newark Museum Association, a fact unfortunately omitted from the caption accompanying the picture.

Also on view at the Grand Central Galleries are a large group of landscapes by Edward W. Redfield, done during the past five years. The two concluding pages of the exhibition catalogue, listing the museums owning examples of Mr. Redfield's work and the awards tendered him during the course of his career, are sufficient comment upon his artistic status.

The present group of paintings, done for the most part in Pennsylvania, include a large number of winter scenes. Many of these, done with a thick impasto, strikingly illustrate the artist's virtuosity. Chronicles of other seasons are found in several woodland scenes done in early spring and in other canvases devoted to the colorful rock gardens of Monhegan. Such things as "Gear" and "Lobster Pots," are among the most interesting designs in the exhibition.

LOUIS J. BORG
Ehrich Galleries

Mr. Louis J. Borgo is now exhibiting at the Ehrich Galleries a group of pastels which, we are informed by the catalogue, are extremely durable. It may be that in the quest of permanence of color the artist was forced to forego the warmth of tone inherent in the medium. All of the landscapes on view are extremely light in tone and their rather anemic greens, blues and yellows tend towards monotony. A tight linear style, distinctly at variance with accepted pastel technique, further hampers the artist's attempts at poetic impressions of nature. It may be that a realization of these deficiencies explains the presence of the coteries of nymphs that seek to reinforce the somewhat stumbling lyricism of many of the pictures. Two oil paintings of the Rocky Mountains, done in heavy impasto, are also included in the exhibition.

GROMAIRE
Valentine Galleries

A few of Gromaire's canvases and more of his water colors have been added to American collections during the past two or three years and several of his works have appeared in exhibitions of contemporary French painting but the present exhibition at the Valentine Galleries is his first large showing in America. About twenty canvases have been hung.

In the group exhibitions an occasional Gromaire has acted as a foil for more brilliant pictures and its dark, rich colors and heavy forms have gained by contrast. A roomful of them is less pleasing; they become a little monotonous, the forms seem too disjointed to bear the weight thrust upon them and the heavy blacks become oppressive.

Although he greatly exaggerates the roundness of the elements in his pictures he still fails to make them solid or to achieve a three dimensional quality. The pictures seem composed almost entirely of surface, more like tapestries than paintings, and their dark colors recall gloomy medieval halls.

Apparently Gromaire is one of the several younger men who are being groomed to follow Matisse, Picasso and Derain in French contemporary art. He is one of the best of them but the difference between the present exhibition and that of paintings by Matisse which preceded it is too obvious to need amplification.

ANGELO AND SALVATORE PINTO
Kleemann-Thorman Galleries

Angelo and Salvatore Pinto, print makers well known in Philadelphia, are holding their first large exhibition in New York at the Kleemann-Thorman Galleries. Although both brothers have frequently been represented in group shows here the present exhibition affords the first opportunity we have had in New York to make an adequate comparison between them or to relate their work to that of other print makers.

The brothers' plates are so similar that at first glance there appears to be little to choose between them. In most of their plates both of them depend upon a single unshaded line and

(Continued on page 12)

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EXHIBITIONS IN NEW YORK

(Continued from page 10)

are very chary of blacks or half-tones. Their drawing is greatly simplified and both are inclined to exaggerate weight; their figures have strong, heavy bodies and thick arms and legs.

In the plates by Salvatore Pinto this heaviness is the chief characteristic and it is probable that their greatest merit lies in the suggestion of sculptural quality. Both his single figures and the groups of bathers and subway riders seem to be moulded from rather dull clay.

Angelo Pinto has a livelier, more nervous touch and a greater feeling for light. There is a brilliance in his prints which is almost entirely lacking in his brother's. He is much more imaginative and, though his technique is sometimes more uncertain, the experiments he tries and his more spirited drawing are a relief from the somberness of Salvatore's plates.

Both of the brothers have kept any "modernistic" tendencies they may have well in check and neither of them will greatly disturb conventional connoisseurs. In the present exhibition the wood engravings by each of them and the figures of a "Dancer" and a "Dancer With Flowers" are among the most interesting prints.

**ROBERT HALLOWELL
WALTER BIGGS
GEORGE WRIGHT**
Ferargil Galleries

This year Mr. Robert Hallowell has not only deserted Mr. Montross for the Ferargil Galleries, but has abandoned picturesque Europe for the American skyscraper. The latter theme has become almost as frequent in local exhibitions as the orange

sails of Concarneau. Mr. Hallowell, however, steers clear of conventional formulae. In many of his pictures he has chosen a daring perspective, often productive of original and striking designs. His oil paintings, which a few years ago were still a trifle tentative, show a remarkable technical advance. Color and contrasts of mass are especially well handled in "Opera, Chicago." Among the water colors, "Ninth Avenue El" is notable for interesting design. In addition to the skyscraper subjects, Mr. Hallowell shows a large and decorative "Leda," two still lifes and a nude entitled "Lamplight."

In the outer room at Ferargil's exhibition space is shared by Mr. Walter Biggs, a water colorist, and George Wright, etcher. In his group of flower paintings and decorative compositions, Mr. Biggs blends grace and charm with a high degree of technical skill. In lightness of touch and unflinching taste, Mr. Biggs' work might well serve as an object lesson to the many who essay decorative work in this genre.

The work of George Wright is devoted to lively comment on scenes in Connecticut, New Orleans and the Barbadoes, done in a swift, energetic style that communicates admirably the gusto for his material. Many of the scenes done around the artist's farm in New England have an engaging humor. The pure landscape subjects are the weakest.

BOARDMAN ROBINSON
Delphic Studios

More than one hundred drawings, water colors, lithographs and paintings by Boardman Robinson are on exhibition at the Delphic Studios.

The work covers a period of about twenty years and includes figure studies, cartoons, sketches for murals, portraits and landscapes.

Robinson's style is so familiar and has changed so little within the past twenty years that the exhibition offers little novelty nor does it add greatly to one's acquaintance with his work. His powerful drawings of dancing girls and men at work, of city streets and civic fathers, are already well known through reproduction but it is always a treat to see the originals.

JACQUES MAUNY
De Hauke Gallery

The first one man show in America of paintings by Jacques Mauny has just been opened at the De Hauke Gallery. Although several of his pictures are owned in America almost the only ones which have been publicly shown have been those from the Gallatin collection in the Museum of Living Art.

About fifty pictures are shown in the present group and a foreword both biographical and critical, by A. E. Gallatin, is published in the catalogue. In addition to complimenting America for the interest taken in us by France Mr. Gallatin raises Michelangelo as a shield against possible criticism of the exhibition. Surely Mr. Gallatin's protection should be enough; the conscription of the great Florentine rather overbalances the defense.

There is no real need for a protective wall for Mauny's painting is quite able to stand on its own merits. His pictures are, most of them, pleasant things, stories lightly told of ball players and movie actors, restaurants, parties and the navy. They are, as Mr. Gallatin remarks, anecdotal, but hardly, as he implies, among the greatest paintings in the world. Like the lively accounts on the sporting page of a

newspaper, Mauny's reports of picturesque incidents have current interest but would pall with too frequent repetition.

A few of the pictures are in a quite different vein and it is in these that Mauny seems most successful. Two paintings of Palermo, lent by Mr. and Mrs. Earl Horter, a "Road in a French Village," lent by Mrs. R. G. Monroe, are examples of clear cut, well organized painting, free from epigrams. In these he has forgotten to be clever or to attempt an appeal to those whose only interest in art is literary.

JOHN A. DIX
American-Anderson Galleries

Oils, water colors and etchings by John A. Dix are on view at the American Art Association-Anderson Galleries, until January 25th. Mr. Dix, who is among the increasingly numerous band of those who abandon business for art, shows his most technically proficient work in etching, which he studied under Joseph Pennell. Although his line is sometimes a trifle tenuous, both the landscapes and architectural subjects compare favorably with the accepted output of the contemporary conservative school.

In the more numerous oils and water colors, the artist naturally reveals some of the technical limitations due to lack of training. These are chiefly apparent in the handling and modulation of color, which in some of the canvases is harsh and unpleasant. The New England subjects appear most congenial to the artist's temperament and in "Houses on Cranberry Island," he produces a modest little landscape which has a genuine feeling for place. The water colors as a group are timorous in color and are handled too tightly. Several of the sea scenes have an appealing simplicity, while a Swiss village scene unconsciously takes on the aspect of a New England village.

A. G. WARSHAWSKY
Newhouse Galleries

Mr. A. G. Warshawsky, who from time to time exhibits in New York, is showing a group of some twenty recent paintings at the Newhouse Galleries. A devotee of Impressionism in its milder forms, the artist appears in his present canvases to be more interested in gay color and picturesque locale than in succinct and well balanced design.

Many of the pictures in his present showing were done in Brittany, where bright sails, receding tides and blue waters inspire compositions that are decorative and competently painted, if scarcely original. Other landscapes, done in the Mediterranean country and central France capitalize the artistic appeal of quaint old streets, chateaux and bridges. Among the few figure paintings are two rather exotic portraits, an academic nude and the perhaps inevitable rendition of a weather-beaten Breton peasant, crisp white bonnet and all.

GIANNI PARENTI
Durand Ruel Galleries

We admit to forming a slight preliminary prejudice against the work of Mr. Gianni Parenti, now on view at the Durand-Ruel Galleries. This prejudice was based on nothing more than the volume of lyrical French art criticism which prefaced the catalogue of the exhibition. These encomiums, though charmingly quaint as to spelling and naively unconscious of fine distinctions in the art of translation have, after many bitter experiences, bred within us a deep distrust.

Mr. Parenti, however, turns out to be a quite respectable artist, specializing mainly in portraiture and Italian scenes. If less the finished tech-

(Continued on page 13)

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EXHIBITIONS

(Continued from page 12)

nician than many of his compatriots, his work lacks the slickness and sterility of much that has recently come from the more academic studios of Rome and Florence. Working as a rule in cool color harmonies, the linear element is the most attractive feature of his art, and the majority of his portraits and landscapes are well designed. There is however an unfortunate thinness and dryness in the artist's work. Both his figure and landscape motives seem laid upon the surface of the canvas.

Mr. Parenti's portraits are for the most part devoted to a distinguished clientele. In these, there is a certain degree of psychological penetration, combined with a tactful emphasis on aristocratic lineaments. The portrait of Mrs. Charles Loeser, in a white-furred robe, combines both truth and artistic integrity in the highest degree.

JEAN DUNAND Rosenbach Galleries

Panels in lacquer by Jean Dunand are now on view at the Rosenbach Galleries on East 51st Street. The panels, most of them quite large, are decorative, colorful and amusing. M. Dunand has chosen either Chinese monkeys or exotic girls for most of his motives and presents both with sophisticated humor. His compositions are not especially original; he seems, indeed, to have borrowed freely from many sources, but the skill with which he has used his medium gives unusual value to his panels. Gold and silver leaf, polished lacquer and stipple have been combined with great success and his panels owe almost as much of their decorative value to beauty of surface as to design and color.

CONTEMPORARY WATER COLORS Marie Sterner Gallery

Water colors by Simkovitch, Verge-Serrat, Marsh, Laurencin, Vlaminc, Jullian, Randall Davey and others are now on exhibition at Marie Sterner's Gallery. Apart from the still lifes and landscapes by Simkovitch the group is only moderately interesting, except for the entertainment afforded by Mr. Jullian in his efforts to out-Laurencin Laurencin. Why so gifted a plagiarist should have devoted his talents to themes so slight is, however, a decidedly minor problem.

The Simkovitch water colors are meaty things in spite of their delicacy, fine in color and vigorous in drawing. The Vlaminc is a typical study in green and black, solidly built up, and the two small drawings by Randall Davey have the spirited freshness which he so often loses in his larger works.

CHARLES HOPKINSON Montross Gallery

In his current exhibition at the Montross Gallery, Mr. Charles Hopkinson makes a valiant attempt to retrieve Boston's reputation as a center of pallid art. His water colors make a gay ensemble and if a few seem more defiant than discreet, the revolt against New England anemia is at least a welcome one.

The most successful things in the showing are those in which the flowing color is undefined by line—impressions of rock rhythms and the two interesting versions of "Sun in the Eyes." The weakest are those where the freshness of the composition is



"SINGE DANS LE FEUILLAGE" By JEAN DUNAND
In the artist's exhibition at the Rosenbach Gallery.

marred by unnecessarily hard definitions of form and bathed in brilliant color harmonies which are never quite resolved. On the whole, however, the show reveals a sincere respect for the true potentialities of water color and a praiseworthy struggle for unhackneyed vision.

ANGELE WATSON Babcock Galleries

A group of paintings and drawings

by Angele Watson are on view at the Babcock Galleries until January 18th. The artist is mainly concerned with linear values and creates severely simple designs by means of broad masses, succinctly defined against neutral backgrounds. Much of Miss Watson's work is coldly intellectual and a trifle hard. On the other hand, it is honest, firm and simple in its statements.

The figure paintings, which form the most important part of the exhibition, are on view at the Babcock Galleries until January 18th. (Continued on page 16)

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A CORRECTION

An unaccountable error appeared in the notice, published last week, of the death of Mr. Charles P. Taft, late of Cincinnati. Mr. Taft was so bound up with both the cultural and civic life of Cincinnati that the substitution of "Cleveland" in our columns can fortunately have caused no confusion.

A MUSEUM OF AMERICAN ART

The proposed endowment by Mrs. Harry Payne Whitney of a museum devoted exclusively to American art has vast potentialities. In few fields, however, are so many difficulties to be encountered or is the danger of the personal element so great. The pitfalls attendant upon assembling a representative collection of the best American art have recently had most striking illustration in the current showing of the Museum of Modern Art. In this exhibition, the unaccountable inclusions and exclusions and the lack of authentic quality could only be explained by the influence of those purely personal predilections which tend to govern such group arrangements.

The truth is that, at the present moment, our art is in a somewhat bewildered state, wavering between the brilliance of the French tradition and the urge to create something unmistakably of this country. And although we are in a period of almost overwhelming activity, there are but few authentic voices rising out of the general chaos. This condition is not strange. It is but a short time since the word of the Academy was law and a still shorter time since the majority of our museums purchased only works bearing the sanction of this institution. The span of years since the Armory show has been relatively brief and American art, intrinsically vigorous as it is, has been sub-

ject to profound and revolutionary influences from without, which it is still in process of assimilating. In all of this struggle, there have been but few guiding hands to help dissolve conflicting tendencies. Museum directors, in their purchases of American art, have often been more well meaning than discerning and in their praiseworthy efforts to acquire modern works, have often been seduced by the superficial, slick or imitative. Various dealers have seemed more bent upon the creation of standard brands in American painting than in the fostering of individual talent. Even the well meant efforts of various anthropic enterprises have often degenerated into the creation of mere artistic coteries, distilling within their walls the precious balm of mutual admiration.

The inevitable result of all this has been that, though we have a great number of sincere and talented artists, but few individuals have arisen with sufficient strength to defy the museums, the dealers and the coteries. The divided enthusiasms of the public concerning whole groups of artists, the hot bickerings and defenses of rival talents that occur whenever American exhibitions are organized, clearly reveal the lack of more than a handful of positive and authentic talent.

Thus the crying need of American art today is not for numerical increase or even greater exhibition opportunities, but for influences which will foster greater strength and courage. And the primary function of a museum of modern American art should be far deeper than "the adequate presentation of the growth and development of the fine arts in America under a single roof," or even the discovery and stimulation of fresh talent. Our art today is in need of the broadest possible vision, boldly tempered by impersonal discrimination.

The kindly fostering of half talents, perhaps necessary as the beginning of a movement, should now be sacrificed to the difficult task of discovering and encouraging those few in whom the impulse towards expression is fresh, true and stubbornly personal. Such a program, as we have said before, is beset with vast difficulties. But Mrs. Whitney has within her hands an instrument which, if used to its full power, could resolve the conflicting impulses now apparent in American art and direct it to more mature and lasting expression.

LETTER

Editor, *The Art News*,
20 East 57th Street,
New York.

Dear Sir:—

Enclosed find my check for \$63.00 in payment of the enclosed bill.

As the critical department of your paper is so out of sympathy with the work of most of the artists for which this gallery stands I do not feel justified in further continuing my advertisement. This will, therefore, have to serve as notice to cancel the same.

Very truly yours,

FRANK K. M. REHN.

OBITUARY

CARL VAN BUSKIRK

Carl van Buskirk, an artist known especially for his portraits, died the night of January 3rd at his residence, 2 West Sixty-seventh Street, after a short illness of heart disease, according to *The New York Times*. He was forty-three years old. His widow, Mrs. Rita de Corse van Buskirk, and a son, Orem, 4, survive.

Mr. Buskirk's home originally was in Cincinnati, where he studied for his profession under Duveneck. He settled in this city some years ago. Perhaps his best known work is the portrait of President Wilson, now hanging in the Treasury Building at Washington, which he painted for one of the Liberty Loan drives.

Mr. van Buskirk served with the Seventh Regiment in France in the World War and was on the Mexican border in 1916 as a staff artist for a New York newspaper.



WORRINGEN BEAKER ROMAN GLASS, IIIrd CENTURY
In the collection of Fahim Kouchakji.



LINE DRAWING OF DECORATION ON THE WORRINGEN BEAKER

A Third Century Roman Glass Beaker From Worringen, Germany

By DR. GUSTAVUS A. EISEN

The collector of antique glass looks, during his early days of collecting, mainly for the beauty of iridescence due to centuries of decay in the soil, but as his collections increase and his taste develops, other qualities of the glass objects dear to him are apt to crowd out the mere surface sheen of the more brilliant specimens. Form, size and color are important characteristics in almost every piece of ancient glass and charm with their brilliancy and warmth. Mythological, historical and purely intellectual characteristics are rarer and less readily recognized in this class of glass, but when once realized, constitute the main attraction, completely overshadowing the mere surface quality of the common types. The Worringen beaker belongs to the latter class and since it was first discovered, a century ago, in a IIIrd century Teutonic tomb at Worringen, in Germany, its successive owners have treasured it as one of the most admirable specimens of antique glass so far excavated.

It was first acquired, about 1840, by Disch, the great collector of antique glass in Cologne, who considered it the gem of his collection. When this was scattered at auction the Worringen beaker was procured by Basilew-

sky, another well known collector, for 8,000 marks, the highest price which up to that time had been paid for any IIIrd century glass. It then became better known and was described by the foremost student of antique glass of the period, Professor Weerth, in *Bonner Jahrbucher*, No. 71. Because of its remarkable engravings it was continually commented upon for many years by the foremost students of Germany.

Its form is that of a beaker, 8 inches high and 5 1/4 inches wide at the top, a most unusual size for an absolutely intact and uninjured antique glass of this type. It is made of olive tinted glass of the finer quality used in Germany at that time. The most remarkable characteristic of this beaker is its decoration, which consists of a continuous, horizontally developed scene. This has called forth the most unexpected and curious explanations from nearly every one of those who, since its discovery, have occupied themselves with ancient glass. Kisa, the great master in this science during the last century and the early years of the present century, confined his accounts of the scene to theories already advanced by Weerth, Marquardt and others, concluding that the curious tower-like building seen in the center represented a "wine cellar, in front of which a young lady was being taught the art of drinking wine by one much older than herself." This is a seemingly quite prosaic conclusion after so many years of research.

The present writer has already discussed this subject in all its details

Lansdowne Collection
of Marbles to Be Sold
in London March 5th

It was announced on January 2nd, that the Lansdowne Marbles, regarded as one of the most beautiful and valuable collections of antique statuary in England, will go under the hammer on March 5th, according to a special dispatch to *The New York Sun*. Announcement of this sale followed quickly upon that of the Barnett Lewis collection of paintings and other works of art, which was accumulated during the last thirty years and contains notable canvases by Romney, Gainsborough, Reynolds, Thomas and Lawrence.

Americans will make a determined bid for the Lansdowne Marbles, and are also expected to seek outstanding works of art in the Lewis collection.

Only a short time ago Marquess Lansdowne sold Lansdowne House, one of the most imposing residences of Mayfair, which has had a notable place in British political history since the XVIIIth century.

Although there is strong agitation here for an embargo on the export of masterpieces, the Labor Government has refused legislation with that end in view. The Left Wingers recently severely criticized the Government for spending \$300,000 to save several pictures.

(Vol. II, *Glass, Its History, Chronology, Technique*, etc., pp. 393-407), and a condensed summary is all that space permits here. The general features of the scene can best be understood from the line drawing. To the left we see two ladies, one of whom is offered wine, poured into her large cup from a horn carried by a youth. He is ascending a stairway up the hill from a river bank, as shown by crudely drawn fishes. In his hand he holds a palm branch showing that he came from abroad.

The winged carriers behind him have just brought up a large jar of wine from which the sample must have been taken. The palm suggests that the wine had been brought from abroad and by water. Behind the winged messengers towers a decidedly antique structure of considerable height, with colonnades, galleries, a loggia and a large door. Scattered about the hillside are three different buildings, two of which are classic temples. All who have studied the subject agree that the principal lady is a goddess; some thought it was Venus. The tower was a mere cellar for storing wine.

Seen in a different light, however, the identification becomes more interesting and entirely probable. The scene is the Capitoline Hill of Rome, Italy, the part facing the Circus Maximus on the banks of the Tiber. The tower is the building from which the emperors viewed the games of the Circus below the hill, the foundations of which are yet in existence but the actual appearance of which has, until now, been unknown.

The older lady is Hera, the mother of the younger, Hebe, who was the provider of wine for the gods and their cup bearer. She has just received a consignment from a distant source, now being brought up by winged attendants to the various temples of Juno (Hera) and Jupiter, which are seen in the distance. The youth with the horn proceeds up the well known "scala Cacci" yet in existence, at the head of which is seen the house of Romulus with its rounded roof. It is quite evident that the engraver had actually visited Rome and seen the Palatine Hill with its temples and palaces, still standing in the IIIrd century A. D. Returning to Cologne, where the beaker was made, he conceived this scene and produced it on the beaker he was given to decorate.

BERLIN LETTER

French Art from Ingres to Cezanne at Cassirer Gallery
Kaiser-Friedrich Shows Early "Kunstammer" Acquisitions
Recent Accessions to Kaiser-Friedrich—Prints, Primitives, Near Eastern and Ancient Art
Tributes to Dr. Bode Published
"The White Trail" by Meier-Graefe

By FLORA TURKELDERI

The Cassirer exhibition of drawings, pastels and water colors by the great French masters from Ingres to Cezanne is an event of transcendent importance. For those seeking quality rather than quantity this is an occasion for real and unrestricted enjoyment. It is also noteworthy that with the exception of a few works recently sold by the firm to private collectors, all exhibits included in the showing belong to the Cassirer Galleries.

The wonderful examples in this ensemble reveal the vast treasure of living beauty created during this great period in French art. Each of the artists here represented contributed in a personal and most brilliant manner to the richness and racial significance of the French XIXth century school. The showing teems with suggestive forms and linear arrangements, in elegant and expressive construction. The appeal of these works is inimitable and exceptional and their aspects are as varied as they are individual.

Ingres and Gericault introduce the era whose romantic phase is represented by Delacroix. Here also is Constantin Guys, splendidly combining sensuous forms with satiric mentality in works that are masterpieces of characterization. Two landscapes by Corot are exquisite both in their construction and in their delicate, breathlike execution, while two landscapes by Theodore Rousseau and by Daubigny carry complete conviction. The human greatness and the artistic variability of Daumier are splendidly evidenced in this exhibition. He shows his "claw" in everything he does. A large charcoal drawing of Don Quixote and his faithful Sancho Panza gains monumentality through the simplicity and grandeur of the conception and delineation, which is stripped of all save essentials. In two drawings of mountebanks diverting their public, Daumier's line is buoyant and brisk and here also he imparts heroism to humble occurrences. Next comes Courbet as the exponent of perfect realism, bringing back XIXth century painting from the far-away ideals of romanticism to the apprehension and love of nature.

In another room several admirable Renoirs of large size display their felicities of design and charm of manner. Here is also a water color by Manet and in an adjoining room are shown a series of exceptionally fine sheets by Degas. These are remarkable not only for their marvelous expression of the grace and alertness of half arrested movements, but for the fullness and tremendous expressiveness of the designs themselves. The intense and emotional expressiveness of van Gogh is represented by several very impressive examples which embody the fanatical and fervent seeking of his soul. Here also is Gauguin with several of his characteristic Tahitian scenes. In this assembly of masters, Toulouse-Lautrec is also included with works which evince the zest of his line, the surety of his imaginative conviction.

The concluding features in the showing are the water colors by Cezanne—landscapes and a peasant sitting at a table—all testifying to his powerful genius, to the supreme mastery of his hand. Their miraculously balanced composition, their consistency of construction are without parallel and indeed truly "Cezannian."

In the entrance hall of the Kaiser Friedrich Museum's picture collection there are now displayed in several show cases a number of objects which have belonged to the institution since the XVIIth and XVIIIth centuries. The so-called "Kunstammer," founded by the electors of Brandenburg, was the precursor of the present day public art galleries and its holdings form the nucleus of the Museum's present collection. It is indeed very interesting to see the slender source which in

the course of time swelled into such a broad stream and developed into public museums of such transcendent and general importance. The exhibits also throw light upon the obvious predilection of noble collectors of that date for skillfully made handiwork, such as minutely executed ivory carvings, of which the collection includes quite a number.

A special feature of the showing is a group representing Perseus, Andromeda and the Dragon, by an anonymous craftsman, while the creator of a group entitled "Adam and Eve" was Leonard Kern, a Southern German artist, who died in the sixties of the XVIIth century. Ivory miniature portraits are also among the exhibits and testify to the splendid ability of their makers. Also very remarkable are two ivory tablets carved with scenes of the passion, French in origin and expressing through their style the soaring Gothic spirit.

In addition, there are a number of interesting bronzes, such as a statuette of the Virgin by H. Huofnagel, a South German sculptor of the XVth century. Also noteworthy is a bronze portrait head by Xavier Messerschmid, who lived in the XVIIIth century. The collection even includes several Italian Renaissance bronzes: a water-carrier by Riccio and a "Hercules in His Youth" in the style of Donatello. Francois Duquenois, the Belgian artist, is the author of a charming marble of a cupid preparing his bow.

* * *

Not far from this display of the Museum's legacies from past centuries, one may view Director Friedländer's latest acquisitions for the print room. During the past six months the collection has been enriched by a comparatively great number of prints and drawings of diverse provenance and date. The department's marvellous holdings of Dürer have been enriched by two notable additions. One of these is a wood engraving known in but one other specimen, now in the British Museum. This print, which is entitled "Lamentation," reveals through the dramatic pathos of the mourning figures the influences exerted upon Dürer's style by his first journey to Italy. The other purchase is a pen and ink which is a study for Dürer's "Melancholy" and illustrates the balance which is one of the emblematic attributes of this famous engraving.

Another addition is a color print by Lucas Cranach dating from about 1590, and showing the figure of Stephen in a very expressive attitude. Equally colorful is a print on vellum by the XVIth century master, "D.S." of whom only a few works are known. Two pen and ink drawings by Tiepolo are further notable additions to the collection. There have also been acquired several drawings by Canaletto and Guardi, a sketch by Romney and an aquatint by Debucourt.

Among recent acquisitions of the picture gallery are two paintings by Juan de Flandres—"Christ Crowned With Thorns," and "Christ Appearing to His Mother," which Dr. Friedländer bought at the Dr. Simon sale this fall. The name of this painter has never before been mentioned in an auction catalogue because his works are of the utmost rarity. Very probably he hailed from the north of France and became court painter to Isabelle of Castile in the nineties of the XVth century. In an old inventory of the art treasures of this queen forty-six panels by de Flandres are described, the greater part of which are still in the Imperial Castle in Madrid. Carl Justi, the late German scholar, used

(Continued on page 18)

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CONEY SILVER POT GIVEN TO BOSTON

BOSTON. — The recent purchase, by Edward Jackson Holmes, of a silver chocolate pot made by John Coney in 1701, and its subsequent gift to the Museum of Fine Arts, have preserved for Boston a most rare and unique piece of early New England silver. John Coney, who was born in Boston in the year 1655, was one of the most distinguished of New England's early silversmiths. This chocolate pot is of inverted pear-shape, with a hole in the top of the cover for the insertion of a stirring-rod. It is a beautiful and rare example of the art of the silversmith during the first years of the XVIIIth century.

EXHIBITIONS

(Continued from page 13)

tion are well drawn and economical, if a trifle dry in their characterizations. Occasionally, as in the painting of a nude negro girl with a bouquet of gardenias, the artist shows a flair for unusual invention. Among the few still lifes, a painting of lemons and persimmons diverts itself entertainingly with the baroque curves of table, bowl and fruit and the uncompromising rectangles of buildings and roofs glimpsed through the window.



SILVER CHOCOLATE POT, 1701

By JOHN CONEY

Presented to the Boston Museum by Edward Jackson Holmes.

OGDEN N. PLEISSNER Macbeth Gallery

"Wyoming Days and Nights," is the title of an exhibition of paintings by Ogden N. Pleissner, on view at the Macbeth Gallery until January 20th. The showing is mainly of interest as an intimate transcript of scenes that have not as yet been overdone by hunters of the picturesque. The exhibition is rich in local color and Mr. Pleissner informs us with almost photographic accuracy concerning the state fish hatchery, the floating of ties, moonlight in the Badlands and October in the Poconos. The artist's fondness for extremely light pigments is not always suitable to his material and in the mountain scenes especially, helps to give an impression of thinness and unreality.

S. STELLA HENOCK Fifteen Gallery

Water colors and pencil drawings by S. Stella Henock are on view at the Fifteen Gallery until January 18th. The exhibition will appeal mainly to those interested in colorful records of European travel. The groups of pencil sketches done in Taormina, Fontainebleau and Brittany are sufficiently large to convey the distinctive regional charm of each locale, and from the purely technical point of view are superior to the water colors. Among the latter are to be found unassuming transcripts of picturesque spots in Moret, Lombardy, Portugal

BROOKLYN ETCHERS IN MUSEUM SHOW

The Print Department of the Brooklyn Museum begins the new year with its annual exhibition of the Brooklyn Society of Etchers, an organization which includes artists from all over the country and has one of the principal print exhibitions of the year in greater New York.

This year the exhibition will be one of the largest ever held by the Society as it will number over four hundred prints which will overflow from the Print Gallery into what is known as the Library Gallery. The exhibition opened officially on January 7th and to the public on the 8th and will continue through the month of January.

GALLERY NOTE

The Knoedler Galleries announce that the exhibition of works by sixteen old masters, which was to have been opened this week, has been indefinitely postponed.

On March 1st Knoedler and Company will issue the first number of a *Print Collectors' Bulletin*.

and Switzerland. A few flower still lifes are also included in the exhibition.

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French original engravings by Janinet "L'Aveu difficile," "L'Indiscretion," "La Comparaisons."

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BERLIN LETTER

(Continued from page 15)

this inventory as the basis of a treatise on this painter, thus rescuing him from undeserved oblivion. The grace and purity of his manner, reminiscent of the delicacy of illuminations, also impressed Dürer who, in the diary of his journey to the Netherlands, mentions having seen and admired a number of de Flandres' works at Mecheln.

In this connection it should be mentioned that the Kaiser Friedrich Museum's holdings of Spanish primitives have been recently united in one room. This collection deserves especial interest, for comparatively few early Spanish works can be seen outside the country of their origin. A work by Pedro Campana, "Adoration of the Magi," has been acquired lately and the group has also been enriched by the attribution to Bartolome Bermejo—one of the best of the Spanish primitive artists—of a painting representing the Death of the Virgin which was formerly considered to be of early Netherlands provenance.

The Museum also owns two altar wings of Catalonian origin, which have come to the collection as gifts from Dr. James Simon. All of these paintings display obvious relationships to early Netherlands art, which at an early date was admired and imitated in Spain. This gives a clue to the fact that a series of paintings, portraits and allegorical representations, formerly in the library of the castle at Urbino and now being kept in various European museums, were until recently regarded as of Italian or Netherlands origin. A Spanish scholar, J. Allende, has now proven that they were done by a Spanish painter.

This scholar has also discovered documentary evidence revealing that the Spaniard, Pedro Berruguete, succeeded Justus van Gent, who died soon after the Duke of Urbino had commissioned him to paint portraits of famous personages and allegorical representations. The Kaiser Friedrich Museum owns two specimens of this series. One of these, entitled "Dialectic," displays a likeness to the Duke of Urbino. The other, called "Astronomy," is also the portrait of a nobleman. Both paintings are of excellent quality and the definite settling of their origin eliminates an obscure spot in the history of art.

The Museum's section of Near Eastern art has been enriched by a relief of Persian origin which specialists consider of great rarity. It comes from the palace of Xerxes at Persepolis and represents a servant carrying a lamb. Professor Sarre, the director of the department, believes that this piece and another, also belonging to the Museum, were part of a frieze which adorned a staircase in Xerxes' palace. These specimens embody the characteristics of Persian art at its height and they are perfect examples of ancient oriental art.

The collection of ancient art has been enriched by a donation of the Turkish government of architectural fragments dating from the archaic and Hellenistic periods. They were among the finds unearthed at Millet and Didyma. The statuette of a naked woman standing on a plinth adorned with crocodiles in relief is an interesting recent addition to the Egyptian department.

The Kaiser Friedrich Museum Society has published a booklet containing the speeches delivered at Dr. von Bode's funeral. They give an impressive picture of the late scholar's life work and of his great and fascinating personality. In order to give permanent commemoration to Dr. von Bode's great work it has been proposed that the new museum now under construction be called "Bode Museum."

Julius Meier-Graefe is widely known as one of the most spirited and expressive interpreters of contemporary art, as proven in a series of valuable publications. In these careful observation and profound understanding are mingled in a style which has much individuality and which is far superior to the merely descriptive.

The many admirers of Meier-Graefe—the writer on art—will be interested to learn that he has been branching out into creative fields of his own. He is the author of a novel entitled "Die weisse Strasse" (The White Trail), the story of his adventures in Russia as a prisoner of war. The publishers, Klinkhardt and Biermann, are right in announcing it as Meier-Graefe's most important literary work.

Although this book is not concerned

Twenty-five Lawsons
To Be Shown
In Toronto

Twenty-five paintings by Ernest Lawson have been invited for exhibition in the Toronto Gallery of Art, of which Frederic F. Haines is director. The exhibition opened on the 3rd of January and will continue throughout the month. It will probably be shown in the Ottawa and Montreal Museums. Most of the pictures have been shown in New York at the Ferargil Galleries.

with art, it is entirely justifiable to review it in these columns for it reveals the intuitive and direct inspiration which looms so large in the author's entire production. In his writings on art as in the work under discussion, Meier-Graefe always searches for the human and emotional appeal which is behind every form of reality and his descriptions of persons and events are fired with the same sympathy and understanding as are his interpretations of pictures. Like "living pictures" the episodes in the story unfold before us, giving an impressive depiction of scenes from one of the world's greatest dramas. Meier-Graefe, the interpreter of the productive forces in living art, has here proven himself master in developing an intensely personal theme.

CHIEN LUNG VASES
BRING 50,500 FR.

PARIS.—There was an interesting séance on December 18th in Rooms 9 and 10 of the Hôtel Drouot conducted by Mes. Engelmann and Henri Baudoin. It was the first part of the sale of old pictures, miniatures, engravings, art objects and old porcelain, which formed part of the succession of a collector. The total for the day was 554,000 francs.

Two large vases with covers in Chinese porcelain of the Kien-Lung epoch, decorated with figures and houses, brought 50,500 francs; a vase in old Chinese porcelain, 13,200 francs; two seated chimerae in Chinese turquoise blue celadon, 32,000 francs; a portion of a table service in old porcelain of The Hague 12,000 francs.

The pictures comprised a canvas by C. J. Vernet, showing a port at sunrise, which attained 46,000 francs; two water colors, 31,000 francs; two canvases representing nymphs at play, attributed to Lagrenée, 16,200 francs; a water color by Hoin, "Nina," 20,800 francs; a gouache attributed to Mallet, "L'Heureux Ménage," 12,500 francs.

Among the cabinet objects a box in chased gold with painted enamel panels, enriched with rose diamonds, fetched 20,800 francs; another box in chased gold, with panels ornamented with medallions painted on enamel and mother of pearl bottom, 18,000 francs.

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PARIS LETTER

A Toulouse-Lautrec Puzzle Reorganization of the Louvre Planned

Chatellier Collection at Saint-Germain

Serge Lifar Collection at New Vignon Gallery

In the Galleries: Albert Marquet and Fautrier

By PAUL FIERENS

After the formal showing of the reconstructed Aix-en-Provence triptych, the numerous museum directors and art historians who had gathered at the Louvre for the occasion went into one of the courts of the museum. Here were exhibited the two large canvases of Toulouse-Lautrec which once ornamented the itinerant cart of La Goulue. We have previously explained

how these were cut up several years ago and how the National Museums were able to acquire the various parts.

The reconstruction of these canvases was in its way a puzzle of no slight difficulty but the two paintings are now fortunately entirely reassembled and will soon be placed on public exhibition at the Louvre.

The Louvre stifles in its huge palace, which has never been organized as a museum. All the departments are mingled as in a vast mosaic so that those wishing to study, for example, the Corots, Claude Monets, Manets and Delacroixs, must walk miles in order to do so.

The Bureau of National Museums has been considering this situation and M. Germain Bazin himself has contributed an article on the subject to the first number of the periodical *Formes* (founded and directed by MM. Fukushima and Waldemar George), in which the following interesting statements are made.

A plan has been decided upon for the complete reorganization of the Louvre and for the regrouping of the

collections. This will be carried out gradually so as to be completed by 1972. The estimated expense is about 40,000,000 francs. In the future all arrangements will be made to conform with this general plan. Thus the installations carried out this year in the galleries of modern painting and of the large gallery devoted to the Impressionists, on the second floor of the Colonnade, are one of the steps in the main project of grouping on the second floor of the Cour Carrée all the paintings of the XIXth century.

The plan is actually in process of realization by the management of the department of antiques. For each department reserves will be installed in galleries easily accessible to the workmen, who will ask for the objects as they are needed. The first reserve thus established is that of the antique section, where have been arranged all the inscriptions which formerly were piled in disorder in a storeroom. The electric lighting makes it possible to see them almost as well as though they were in full daylight.

The Museum of Saint-Germain-en-

Laye has just opened a new gallery to hold the Chatellier collection. This collection is made up of objects excavated at the end of the XIXth century by the late M. du Chatellier in the megalithic tombs of Finistère. These have been beautifully reconstructed and ornamented with arms and objects of leather and pottery. According to specialists, a study of the Chatellier collection yields new conclusions as to the great movements which took place at the end of the neolithic period and at the beginning of the age of metals. It establishes the fact that there was trading between Spain, England and Finistère and the region at the mouth of the Rhine. In the newly opened gallery of the Saint-Germain Museum one notes especially an important series of campaniform vases belonging to various civilizations.

Still another gallery of modern art has been opened in Paris. This is the Vignon Gallery, Rue Vignon. It is well lighted but somewhat cramped in the ground floor. However, it expands reassuringly on the floor above. Here

are to be seen about a hundred works which make up the collection of Serge Lifar, premier danseur of the Russian ballets of the late Serge de Diaghilew. Serge Lifar is a fine artist who has brought his choreography in harmony with the principles of contemporary plastics. His style seems to have felt the influence of modern vision and esthetic conception. Such a view of the paintings with which the dancer has lived intimately helps one better to understand his art. He formerly created his best roles in settings and costumes designed by the artists whose work he has assembled—Picasso, Giorgio de Chirico, Joan Miro, Tchelitew. The first two, especially, are represented in the house of Serge Lifar and in the Vignon Gallery by canvases and water colors of the first rank.

The holiday period is marked in the galleries by relative inactivity. It is what one might call a "confectioners' truce." There is, however, at the Georges Petit Gallery, a display of some airy, charming and somewhat (Continued on page 20)

Mrs. Whitney to Endow Museum Devoted to American Art

Mrs. Harry Payne Whitney, social leader, sculptress and art patron, announced on January 3rd that she was completing plans for the endowment here of a new museum devoted exclusively to American art, with temporary quarters at 8 and 10 West Eighth Street, according to *The New York Times*.

Although Mrs. Whitney has been known as a generous contributor to art activities, the announcement came as a surprise. Her venture, according to the announcement, is partly to meet the lack of a museum devoted exclusively to American art. While the new institution, to be known as the Whitney Museum of American Art, plans eventually to acquire works to form a historical portrayal of this country's art, its primary purpose will be "to discover fresh talents and to stimulate the creative spirit of the artist before it has been deadened by old age."

Whether the Whitney museum, in its emphasis on contemporary art, will overlap the field of the new Museum of Modern Art opened only last November at 730 Fifth Avenue, could not be learned, as all comment was refused by Mrs. Whitney's representative who made the announcement. The Museum of Modern Art has the backing of a board of directors well known socially, among them Mrs. John D. Rockefeller Jr.

Mrs. Whitney has already presented to her new museum a collection of four hundred paintings, to which she will add "as rapidly as necessary to keep abreast of American artistic activities." The museum will not be open to the public until next November. After lighting experiments have been completed in the temporary quarters, plans for the permanent mu-

seum will be drawn up and its location selected.

In her announcement Mrs. Whitney aims a dart at the conservatism of older museums.

"At the present time," she asserts, "there is no museum in America devoted exclusively to the American fine arts and it is in part to fill this amazing gap in the ever growing lists of American museums that Mrs. Whitney has founded a museum of American art. Not only can the visiting foreigner find no adequate presentation of the growth and development of the fine arts in America under a single roof; the same difficulty faces the native who wants to see what American art is all about so that a true line on the quality and distinction of American production is reserved for the specialist who patiently searches through the museums of a dozen cities and has access to many private collections. While the new museum plans eventually to acquire the works necessary for an imposing historical background, it is not as a repository of what American artists have done in the past that the museum expects to find its greatest usefulness.

"For the past twenty years, which covers the life of the Whitney Studio Club and of the later Whitney Studio Galleries, the founder of the new museum of American art has been engaged actively in bringing to the public's attention the works of her fellow artists, and in a constant succession of exhibitions which she has inaugurated the great majority of the most talented artists of her period have been shown at one time and another.

"Even since museums were invented contemporary liberal artists have had difficulty in 'crashing the gate.' Museums have had the habit of waiting until a painter or a sculptor had acquired a certain official recognition before they would accept his work within their sacred portals. Ex-

actly the contrary practice will be carried on in the Whitney Museum of American Art.

"A vigorous campaign of acquisition in the effort to discover fresh talents and to stimulate the creative spirit of the artist before it has been deadened by old age is perhaps the chief object of Mrs. Whitney in founding the new museum. The patient student can find out today, if he knows where to look for it, something about the American art of the past, but to discover how the gifted artist of today is reacting to the life which we share with them, to be made aware of the relation of the artist of today with the life of today—there is no single definite institution which will give this information.

"This being a recognized function of the new museum Mrs. Whitney will add to the collection of 400 paintings which she has presented to the new museum as rapidly as is necessary to keep abreast of American artistic activities. She will also establish a bureau of information on the American fine arts and will publish regularly books, handbooks, reproductions and bulletins on individual artists and on subjects pertaining to American art.

"The new museum is endowed solely by Gertrude Vanderbilt Whitney. Announcement will be made later of its personnel and of the location of its permanent home."

PARIS LETTER

(Continued from page 19)

fragile convases by Marquet; and Fautrier has been showing drawings of a quivering sensibility at the Quatre Chemins. These nudes of nebulous contours and light deformations, have a phantom-like quality but they are also reassuring when compared with two or three large, experimental heads.

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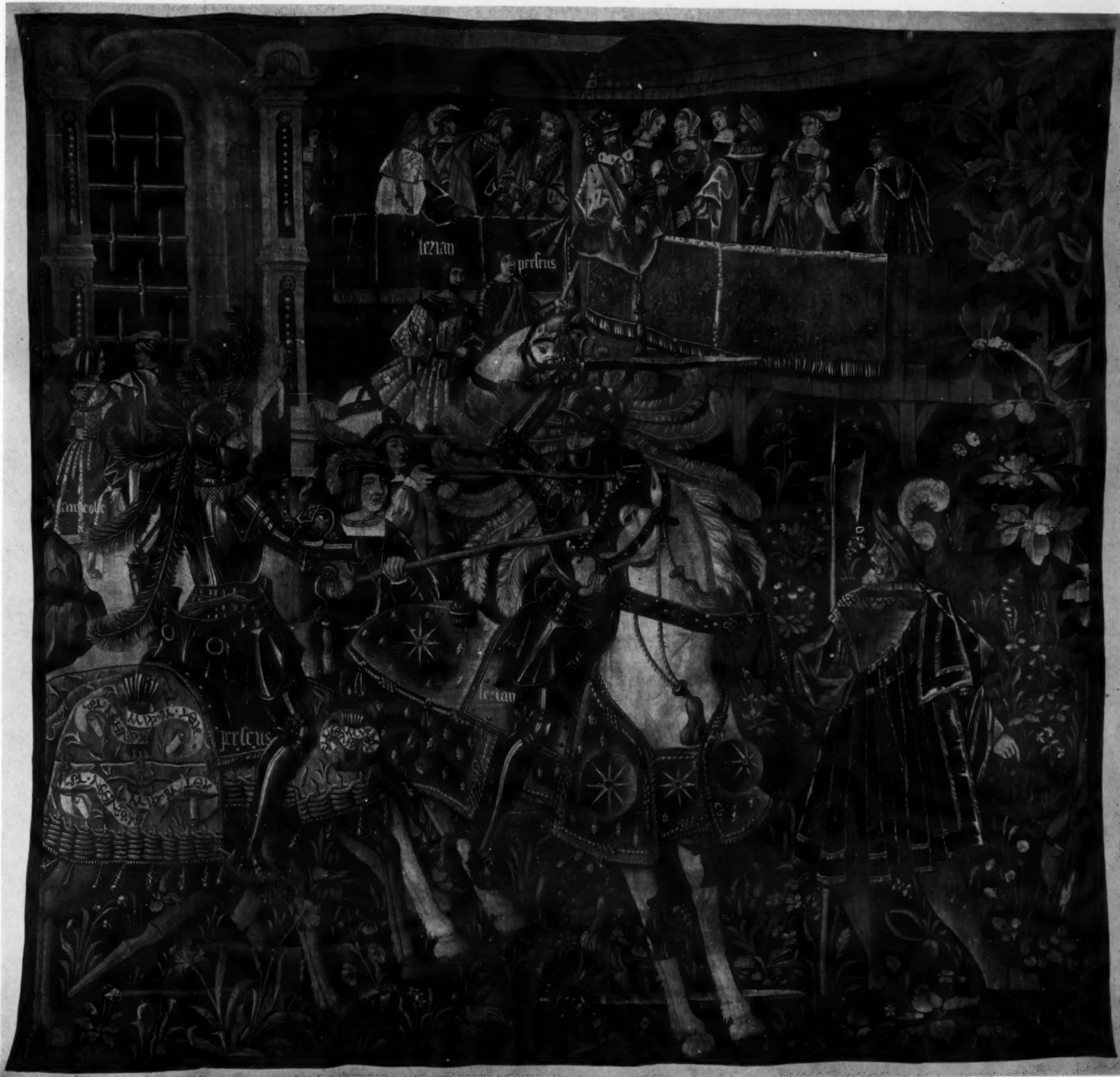
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LONDON LETTER

Sickert and John's Pictures
Faked
Italian Show Attracts Art
Lovers to London
New Arrangement at Burlington
House
Tatlock on Divided Paintings
Modern Paintings Lost at Sea
Peplow Exhibits at Lefevre
Galleries
Burlington Fine Arts Club
Shows Towne Water Colors
Davidson Executes Bust of
Dawes
Modern Art at Millbank
An Error Corrected

By LOUISE GORDON-STABLES

Some time ago there was a rumor, founded or unfounded, that the work of Richard Sickert was being faked in not inconsiderable quantity. Now comes the report of a similar tribute being paid to the paintings of Augustus John. In the case of a living master the risk of detection is naturally considerably higher than with an old master, since a copy need only be referred to the artist himself for the

settlement of its authenticity. It is for the same reason that the fakes in question are not being circulated in England but are being distributed in Europe and especially in America.

The sole topic of conversation in the art world just now is the opening of the Italian Exhibition at Burlington House and it will be interesting to note what effect this event is likely to have upon the shows at privately owned galleries. It may so engage the undivided attention of the art lover that he will have no time to bestow elsewhere, or it may, on the other hand, act as a stimulant. In any case continental connoisseurs, who will surely not miss so unique an opportunity of increasing their familiarity with the best examples of Italian art, will be attracted to London in large numbers. In this respect alone the London dealer should greatly benefit.

Meanwhile, a new arrangement of the Italian pictures at the National Gallery is being developed. The opening of the Duveen Gallery, early in January, will mark the grouping together of the Venetian section in those quarters, while, in the room where many of these paintings formerly hung, works by Gentile and Giovanni Bellini and their contemporaries will be concentrated. The stu-

dent will also appreciate the exhibition, during the duration of the Burlington House show, of Italian works taken from the reference section. During January these will be on view in Room 28.

The subject of the Francesca del Cosca triptych, referred to in my last letter, has inspired an interesting article by Mr. R. R. Tatlock in the *Daily Telegraph*, of which paper he is art critic in addition to his editorship of *The Burlington Magazine*. This article deals with the famous paintings that in the course of centuries have been divided up into their separate parts or actually mutilated. This state of affairs in many instances has not come about from motives of vandalism, but rather through the desire of some wealthy lover of the arts or of some religious institution for a detailed study of the devotional masterpieces of a former era.

Mr. Tatlock cites the case of the Pesellino altar piece now in the National Gallery, the Van Eyck "Adoration of the Lamb," to be seen in the Cathedral at Ghent, and diptyches by Rogier van der Weyden. But perhaps the most suggestive portion of his article lies in the theory formulated as to the Vermeer "Girl with a Flute," which some years ago passed through the hands of Knoedler. Mr. Tatlock considers that this painting may have

another picture as its pendant, probably the depiction of a boy holding a similar instrument. For this theory he adduces evidence which should encourage the adventurous to embark upon its discovery, arduous though such an enterprise should prove.

There were anxious moments during the gale and heavy seas that attended the passage of the *Leonardo da Vinci* with its cargo of irreplaceable paintings, and times when officials were confronted with grave doubts as to the wisdom of entrusting so rich a cargo to a single vessel. But happily all turned out well in the end. In the case, however, of the modern pictures that went from England to New Zealand for exhibition there early in 1930, the ship struck a reef and the works were lost. Two paintings by Sir William Orpen, four by Dame Laura Knight and etchings by Nevinson and Brangwyn were among the number.

The exhibition at the Lefevre Galleries, King Street, of paintings by S. J. Peplow, established him as an accomplished colorist, capable of developing the subtlest of harmonies. His still lifes are far more than mere studies of roses and carrots, melons and marrows. His researches into color are exemplified by a variety of studies made of practically the same

subject, but varying in minute gradations of tone. His tendency is to concentrate upon brilliant, rich passages of pigment, which he coordinates with singular skill.

Though one is conscious at times of a certain preoccupation with mere pattern and technique, this does not prevent the show from arousing a deep interest in the artist's future development. It is to be hoped that Mr. Peplow may be inspired to go somewhat further afield in search of subject. At present his scope is being unnecessarily limited.

I doubt whether many collectors of water colors of the British school are familiar with the name of Francis Towne, although he was an artist who perhaps exhibited a profounder sense of design in landscape work than most of his contemporaries. The Burlington Fine Arts Club is doing him signal honor by including him in their present exhibition at Saville Row, together with a collection of drawings, furniture, pictures and other works of art belonging to the Regency period and some examples of Romano-British art.

The Towne drawings are carried out in a combination of color-wash and pen line and have qualities which place the artist high among his fellows. The distances are well suggest-

(Continued on page 22)

LONDON LETTER

(Continued from page 21)

ed; there is a pleasant flow of line and a feeling for the essential structure of the scene.

The bronzes among the Romano-British exhibits are suggestive to the student of various archaeological problems, some of the pieces having characteristics which can hardly be attributed in their entirety either to Saxon or to classic influences. The Regency exhibits are not without their humor, for they show trends as opposed as the mysticism of Blake and the idealization as a national hero of the features of the Duke of Wellington. From the royal collection comes a handsome circular rosewood table with decoration in brass, and another, mounted in ormolu with a calamander top.

One of our American visitors is Mr. Jo Davidson, who is engaged on a bust of General Dawes. When he was here some fourteen years ago, it was to execute portrait busts of the theatrical rather than of the diplomatic world.

The accumulation at Millbank, largely through bequest, of several examples of the work of certain contemporary artists, while others are left entirely unrepresented, has suggested that the donation of funds rather than of pictures should be encouraged. Such a course would undoubtedly have widespread effects, for purchase by an accredited body, such as the board controlling a public gallery, would constitute in itself a lead for the private purchaser and do much to direct taste and patronage into worthy channels.

As it is, the laudable idea of buying with a view to ultimate bequest to the nation, may lead to some most undesirable results. The testator frequently makes it a condition that the legacy must be accepted in its entirety and sometimes that it must be exhibited as a unit, which may on occasion make rejection appear as the only course open.

The adoption of a rule limiting the number of works to be shown by the same artist is another course which would seem reasonable.

I regret very much that in mentioning the show at the Grafton Galleries of the Royal Society of Portrait Painters I inadvertently attributed to Sir John Lavery the picture of "The Dentist and Patient," by Sir William Orpen. Lady Lavery served as model for the patient in this picture and as she so constantly sits as model for her husband, I automatically associated the picture with his work.

GALLERY NOTE

The Otto Burchard Galleries, specialists in Chinese art, announce that Mr. C. Edward Wells has taken over the management of their New York gallery at 13 East 57th Street. Mr. Wells has specialized in the field of oriental art for many years. He was formerly associated with the gallery of P. Jackson Higgs and with Messrs. Yamanaka and Company.

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COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

MICHAELSON CURRIER AND IVES PRINTS
Exhibition, January 17
Sale, January 22

A small but very choice collection of Currier and Ives lithographs, framed by Mrs. Rita Michaelson of New York City, will go on display at the American Art Association-Anderson Galleries Inc., on January 17th, to be sold on the evening of January 22nd.

"The Ambuscade" and "Winter Pastime," in the rural and farm scene group, are especially notable as there is no previous sale record of these prints. Another item of much interest is the "American Coast Scene—Desert Rock Light House, Maine," of which there is only one other copy on record.

The sale has a well rounded representation of all the favorite Currier and Ives subjects. In the naval and marine group one of the greatest rarities is the "Clipper Ship Red Jacket in the Ice off Cape Horn." Among the scenes of pioneer and early Western life, "The Hunter's Stratagem," "The Last War Whoop," its companion print, "The Pursuit," and "American Frontier Life" are particularly notable. In the railroad series, the "Look-out Mountain, Tennessee and Chattanooga Railroad," included in the sale, is a much sought after collector's item.

There is an excellent representation of the charming rural and farm scenes, among which "American Winter Scenes—Morning," "Home to Thanksgiving," "Winter Morning," and "Winter Evening," are particularly fine. In the group of American views, the "View on the Harlem River, N. Y., the Highbridge in the Distance" must be counted as one of the chief rarities. There are also fine copies of the well known "Quail Shooting" and "The Trout Stream." Trotting and racing prints, historical, literary and poetical subjects are also features of the collection.

RAINS GALLERIES

KESSLER COLLECTION

Exhibition, January 18
Sale, January 23-25

The contents of 38 Boulevard Victor Hugo, Paris, palatial residence of the late Mrs. George A. Kessler, wife of the famous wine merchant, comes direct to the Rains Galleries, 3 East 53rd Street, New York, for sale on January 23rd to 25th, inclusive, at 2:30 p.m. each day. Many signed original pieces of furniture, numerous fine paintings, rugs and other objects of art will be disposed of at this time, by order of Mr. Osmond K. Fraenkel, executor of the estate. According to experts many pieces are of museum quality. The sale comes auspiciously to open the 1930 auction season and will be the first foreign collection of importance to be sold in this country during the 1929-30 sessions.

Among the important objects to be sold are a set of five fans, purchased by Mr. Kessler at the auction of the effects of the late Alexander Blumenstiel, in February, 1906. Each fan has twenty-two blades on each of which is a picture painted by a distinguished artist in this country or abroad. Monsieur Madrazo made suggestions for the mountings, which were executed by Tiffany and Company and are carved and finished in gold with sprays, flowers, foliage and ovals skillfully executed.

Of outstanding interest is the fan, "Cardinal Fishing" the semi-circular insert for which was painted by J. G. Vibert and the sticks of which contain a Cazin piece and a nude by Henner in which the famous flesh tints have been admirably painted. The dark greenish tints of the landscape accentuate the figure, while the magnificent auburn tresses have the true Henner atmosphere. Other artists of importance who have contributed to this fan are J. B. Robie, Josef Israels, Franz Defregger, Martin Rico, Jules Lefebvre, Ludwig Knaus, Salinas, F. Cederstrom, R. de Madrazo, Francois Flameng, A. E. Herbert, Ed. Grutznier, Theobald Chartran, Ferdinand Roybet, Henri Harpignies, Benjamin Constant.

(Continued on page 23)

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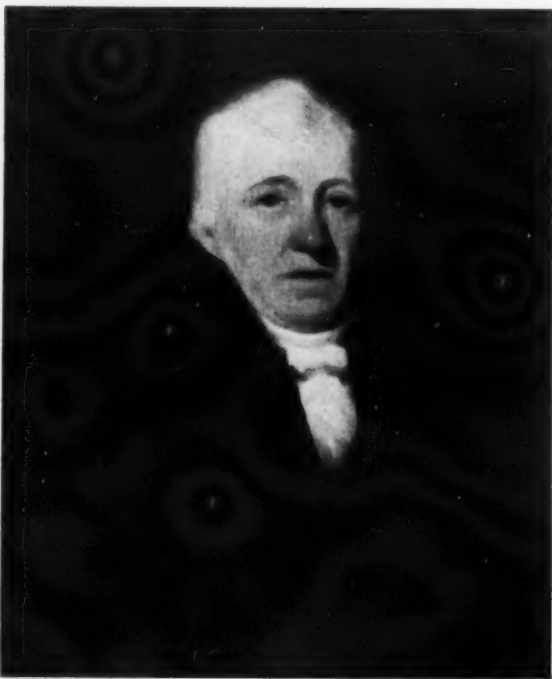
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COMING AUCTIONS

(Continued from page 22)

Marie Dieterle, L. Alma Tadema and J. L. Gerome.

The four other fans which complete the collection are: "Children Gathering Flowers" by Ludwig Knaus and carry sticks painted by Carolus Duran, Fantin-Latour, Jean Beraud, P. J. Clays, H. Kaulbach, G. Bourgaing, Jose Gallegos, F. H. Kaemmerer, E. Berne-Bellecour, D. Ridgway Knight, I. Benlliure, Madeleine Lemaire, Anton von Werner, Leon Berrault, Henry Mosler, V. Chevillard, Buchbinder, Jose Domingo, Julien Dupre, I. Eugene Lambert and Felix Ziem.

"Classical Figure" by E. H. Blashfield has sticks representing the work of Fritz Thaulow, J. Francis Murphy, George H. Bogert, J. Carrell Beckwith, H. W. Ranger, Albert Lynch, H. W. B. Davis, H. Siddens Mowbray, J. G. Brown, E. Debat-Ponsan, Francis B. Carpenter, Henri Gervex, Toby Rosenthal, G. E. B. Church, Hubert Herkomer, P. Carriere Belleuse, Francis Tattegrain, Paul Meyerheim, L. Paul Dessar, B. W. Leader and Robert C. Minor.

"Prometheus Bound" by Jean Paul Laurens, has sticks by A. Marais, H. C. Delpy, Carleton Wiggins, Leonard Ochtman, G. Jacquet, E. Aman-Jean, W. M. Chase, Jose Frappa, Irving R. Wiles, Conrad Kiesel, Luc Oliver Merson, Gustav Courtois, G. de Slevolla, J. Sorolla, J. G. Blanche, H. Lerolle, G. Guignard, Frederick W. Kost, G. Boldini, and William H. Howe.

"Scene from Manon Lescaut" by Maurice Lelour shows the work of Jacob Maris, E. Boudin, A. Seltz, C. Detti, Virginie Demont Breton, C. Meunier, Jules Worms, Gabriel Max, Antoine Vollon, Antonio Casanova y Estorach, Frederick A. Bridgman, J. G. Vibert, Joseph Bail, Tony Robert Fleury, Alfred Knowalski, R. de Cuvelon, Louis Abbema, Hendrik Mesdag, Luigi Loir.

Other pieces of interest to the collector in this dispersal are a Brussels tapestry, XVIIIth century, cartoon by LeClare, Coat of Arms of William of Orange of England with Knight of the Garter on the border. It was made in Belgium and is dated 1750.

A Louis XVI writing table is signed "Wassoux 1770". There are also fourteen Louis XV chairs with red velvet loose cushions; two Louis XV flower panels by Jean Baptiste, in their original antique gilt frames; a Louis XVI commode signed "Sajecl" in boise de rose, with ormolu mounts and marble top which bears the date 1770; a Louis XVI ormolu and Sevres clock made by Dubois, dated Paris, 1780; a rock crystal and amethyst drop silver plated chandelier, with nine lights, Louis XV period, 1760.

A carved wood and gilded Louis XVI bed has the head and foot boards covered in light blue satin embroidery and is complete with lace and ciel de lit blue embroidered draperies. A complete bedroom set in natural walnut includes a chaise longue, a half-round arm chair, bergere with loose cushions, two side chairs, a night table, a three-door armoire with mirrored centre door and a three-quarter bed.

Included also are two Brussels tapestries of the XVIIIth century, cartoons by J. E. Van Den Heckle, "La Science" and "L'Apotheose de Louis XIV", signed with the Royal Brussels factory mark; size 13 feet x 13 feet.

Two very fine bronze groups of the Louis XVI period represent Daphne and Apollo, after Bernini, and "Proserpine par Pluto," after Jean de Bologne. They are mounted on Boulle pedestals.

Among the paintings and engravings which will appear are:

An original colored engraving, painted by Hoppner and engraved by Ward; an original colored engraving painted by Reynolds and engraved by Hedges entitled "Contemplative Youth"; a set of four colored original engravings, painted by Wheatley and engraved by

W. Arinia—"Repairing to Market," "At Market," "Coming from Market," "Returned from Market"; an oil painting entitled "The Toreador" by Char-ton and another oil of Louis XIV, dressed as a warrior, with a battle scene in the background which bears the date of the beginning of the XVIIIth century.

Three pastels, "Lady Fitzhubert," "Mrs. Jackson" and "The Cook," by John Russell are also to be sold. French original engravings by Janinet, include "La Comparaisons," "L'Indiscretion" and "L'Aveu Difficile".

Many beautiful oriental antique rugs of famous weaves which once graced the Kessler mansion will be included in the sale, together with rare laces, old silver and a collection of pearl shells, on which are paintings by internationally known artists.

The exhibition opens on Saturday, January 18th and a special showing is arranged for Sunday, January 19th from 2:00 until 5:00 p. m. The exhibition continues on Monday, Tuesday and Wednesday, January 20th, 21st and 22nd from 9:30 until 5 p. m. each day. The sale will be conducted by Mr. S. G. Rains.

CHRISTIE'S, LONDON

BARNET OLD ENGLISH SILVER

Sale, February 25

The collection of old English silver, formed by Barnet Lewis, Esq., will be sold at Christie's on February 25th. Among the earliest pieces in the sale is a Charles II peg-tankard and cover, with the mark of J. Plummer, York, 1665. Also dating from the XVIIIth century are a pair of William III silver gilt cups and covers by J. Ward, 1698 and coming in 1904 from the collection of the Duke of Cambridge. But slightly later in period are a pair of Queen Anne silver-gilt tazze, finely en-

(Continued on page 24)

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"THE ROCK GARDEN"

By EDWARD W. REDFIELD

One of the paintings included in the artist's exhibition at the Grand Central Art Galleries which continues to January 31st.

Coming Auctions

(Continued from page 23)

graved with stags and hounds among arabesque foliage, made by Pierre Platel in 1704. These also were in the collection of the Duke of Cumberland. A set of four table-candlesticks, made by David King of Dublin in 1702 are another important Queen Anne item, showing rich chasing on the baluster stems and triangular bases.

The exquisite simplicity of early silver is finely illustrated by a rare Charles II plain goblet, dated 1669, from the collection of the late H. W. Nelson, while an almost equal restraint is found in a pair of Queen Anne table candlesticks made by David Green in 1713 and coming from the collection of R. Leyborne-Popham in 1900. A more elaborate taste is revealed in a handsome George II

silver gilt cup and cover, made by David Willaume in 1733. This cup is decorated with strap work and bears the following inscription around the lip: "Legacy to Edmund Duke of Buckingham and Normandy to the Worthy Mr. Shippen."

The pieces mentioned above constitute the most important items in the sale, which however, affords a very representative selection of old English and a small amount of continental silver, ranging in period from the Charles II period to the early XIXth century. There are many charming tea pots, among them a 1752 example by Frederick Kandler, a more elaborate specimen made in 1747 by Peter Archambo and a richly chased kettle, bearing the mark of Thomas Whipham, 1749. Other works bearing the marks of well known makers include a Queen Anne snuffer stand by Lewis Mettayer, 1705, four table candle-

sticks by John Lampfert, 1748, a George II plain jug and cover, by Edward Feline, 1750 and a pair of silver gilt dessert stands by Paul Storr, 1815.

The sale closes with a group of miscellaneous European silver, including German XVIIIth century tankards, Dutch repoussé pieces, a small French group and Italian specimens, largely of the decorative type.

BARNET FRENCH FURNITURE Sale, February 26

Old French furniture and objects of art, the property of the late Barnett Lewis, will be sold at Christie's on February 26th. The collection is particularly notable for a few of the Chinese porcelains and for a large group of Louis XV and XVI furniture, among

which are many signed pieces by well known cabinetmakers of the period.

Among the most interesting of the Louis XVI pieces is a small upright marqueterie secretaire, bearing the initials of Roger Vendercruse la Croix, and coming from the Countess of Stafford collection in 1892. Another secretaire of the same period bears the stamp of J. Stockel. Among the outstanding Louis XV pieces are a small pedestal table, stamped N. Petit, a similar specimen by De Lorme and an Oeben commode, formerly in the collection of Viscount Gormaston.

Besides the Louis XV and Louis XVI pieces, there are a few Regence specimens and a small Empire group,

including fourteen chairs, covered in Aubusson tapestry.

Besides the French furniture, the Barnett collection numbers a few interesting Italian pieces. One of these is a richly carved table of the XVIIIth century; the other is a cassone of the same period.

In the group of Chinese porcelains, the finest things are found among the Kang Hsi specimens. These include a pair of famille verte vases, brilliantly enameled with flowering cherry trees and birds, a pair of powder blue bottles and a hexagonal tea pot and cover.

Among the bronze groups and marble figures, a signed statue of Flora

(Continued on page 25)

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RUCK, LONDON ART DEALER, FAILS

LONDON.—A report from London states that the first meeting of creditors was held recently at Bankruptcy-buildings under the failure of Arthur Ruck, art agent and dealer, of 24 Berkeley Street, W. The receiving order was made on December 3rd on the petition of Associated Newspapers, Limited, creditors for £1,014.

Mr. Francis Vyvyan, Official Receiver, reported that the debtor had stated in preliminary examination that in 1911 he acquired for £6,000 the lease of 24 Berkeley Street, and there began business as an art dealer. In addition, he founded the Apollo art magazine in 1925, in connection with which he estimated that he had made a loss of £30,000, and he disposed of his interest in the magazine for £4,000 some months ago. To that loss and to general depression in the particular class of business which he carried on the debtor attributed his present position. He (the debtor) was of opinion that if the assets, valued in the statement of affairs at £35,365, were not sacrificed by forced sale, they would realize more than sufficient to pay the liabilities of £40,285 in full.

A resolution was passed for Mr. F. S. Salaman, C.A., of 1 and 2 Bucklersbury, E.C., to administer the estate in bankruptcy, the debtor having consented to an order of adjudication.

TAPESTRIES BRING GOOD PRICES

LONDON.—Good prices for tapestries were obtained by Messrs. Phillips, Son, and Neale (New Bond Street) in the course of the sale of the contents of South Hill Park, Bracknell, on December 12th. The top figure was £600, given for a set of three XVIIIth century panels in flowers, reputed to have been worked by Huguenot refugees. An Aubusson panel of the XVIIIth century made £340; another Aubusson panel, £240; a Flemish panel, also of the XVIIIth century, £200; and an Oudenarde panel, £210.

A Persian silk carpet of Isfahan design went for £525, and an old Persian carpet of Mina Khani design for £135. A Chippendale mahogany secretaire chest with fall front fetched £115; and a mahogany frame cheval fire screen with petit point needlework panel, £84.

COMING AUCTIONS

(Continued from page 24)

by Clodion will doubtless attract the most attention.

The clocks and mantel garnitures, largely of the Louis XV and Louis XVI periods, feature a number of examples by well known makers of the XVIIIth century. Among the Louis XVI pieces are clocks by Cronier, Filon Laguesse and Cachard, while among the later specimens are a Directoire timepiece by Thierry and examples of Empire design by Dubuc le Jeune, Crozard, and Balthazar. There are also some handsome candelabra and andirons of the XVIIIth and early XIXth centuries.

A considerable number of objets d'arts—Chinese jades, a group of bronzes (among them specimens of the Louis XVI period), Dresden, Sevres and other European porcelains and antique ivories and enamels, round out the sale.

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NEW YORK AUCTION CALENDAR

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January 15—Dr. Joshua I. Cohen collection of American autographs.

January 15-18—Furniture and art objects, Tillingham-Josephine et al.

January 16, 17—Sir David Lionel Goldsmid-Stern Salomons library Part I, mostly English sporting books with illustrations.

BROADWAY ART GALLERIES

1692 Broadway

January 16, 17, 18—Furnishings and works of art belonging to Charles W. Weedes, Mrs. Naomi Green and the collection of ceramics and works of art of Mr. Arthur Rose.

FIFTH AVENUE AUCTION ROOMS

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January 8, 9, 10, 11—Furniture and miscellaneous.

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January 8, 9, 10, 11—Studio furnishings of William Burton and other consignments.

January 16, 17, 18—Oil paintings and water colors from the estate of Mary Peoli Maginn of Havana, Cuba and other consignments; also musical instruments by order of Joshua Nicholson.

RAINS GALLERIES

3 East 53rd Street

January 23, 24, 25—Contents of the Paris residence of the late Mrs. George A. Kessler, including antique furniture, tapestries and rugs, paintings, engravings and objets d'art.

SILCO GALLERIES

40 East 45th Street

January 7, 8, 9, 10, 11—Residue of the estate of Mrs. William F. Sheehan.

January 17, 18—Books from the libraries of the late Mrs. William F. Sheehan, Colonel Louis F. Praeger and Mrs. Viola Henderson.

January 16, 17—Miscellaneous paintings, the property of various consignors.

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FOREIGN AUCTION CALENDAR

LONDON

Christie, Manson & Woods
February 25—Old English silver plate from the collection of the late Barnett Lewis.
February 26—Old French furniture and objects of art, from the collection of the late Barnett Lewis.

February 28, March 3—Paintings and drawings from the collection of the late Barnett Lewis.

BERLIN

International Kunst Auktionshaus
January 21—The collection of a Diplomat.

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GAINSBOROUGH SOLD FOR 3,500 GNS.

LONDON.—Pictures and drawings, the property of Lord Bearsted, The Mote, Maidstone, of Sir Humphrey de Trafford, of the late Mr. H. H. Dobree, of Victoria-road, Ramsgate, and from other sources, brought £19,745 at Christie's on December 13th.

The highest price, 3,500 guineas (A. Tooth and Son), was paid for Mrs. W. H. Leslie's attractive portrait by T. Gainsborough of Mrs. Hill, in pale blue dress with yellow ribbon rosettes and white lace collar and frills, painted about 1760. The companion portrait of Dr. Hill brought 260 guineas (Barclay). The second highest price, 3,100 guineas, was paid by Mr. F. Harvey for Ben Marshall's portrait of Grimald, winner of the Doncaster Cup, 1811, and of the Jockey Club Plate, 1812, and successively the property of the fifth Duke of Portland, the Emperor of Austria (who gave 1,700 guineas for him in 1814), and Ferdinand Graf Trauttmansdorff, who was uncle of the Austrian Ambassador to England. The picture is signed and dated 1814, and was recently acquired by the vendors from the executors of Furst Trauttmansdorff.

Sir Humphrey de Trafford's fifty lots included several examples of Charles Towne, the early XIXth century sporting artist, notably "Huntsmen Setting Out," a gentleman, riding a dapple grey horse, talking to a gentleman who stands by the side of a chestnut hunter, with hounds leaving the kennels, signed and dated 1816, which realized 1,000 guineas (Ackermann), probably a record for this artist. In the same property were G. van den Eeckhout, "The Return from the Chase," signed and dated 1652, sold for 370 guineas (Urquhart); M. van Musscher, the interior of a studio, signed—300 guineas (F. Partridge); two large pictures by P. Nasmyth, a distant view of London—380 guineas (Leggatt), and Ringwood, Hampshire—360 guineas (Mitchell); G. Vincent, a woody landscape with a peasant boy driving two cows, signed with initials and dated 1828—250 guineas (Hawkes), and F. Zuccarelli, a view on the Italian coast with castellated buildings and figures—275 guineas (A. de Casseras).

The Dobree property consisted of the forty-two lots of the sale, and among them were several Morland pictures which passed under the hammer at Christie's on June 17th, 1842, also as property of H. H. Dobree, and were then knocked down to a Mr. Ellis, of the Oriental Club, apparently without actually changing hands. An earlier Mr. Dobree was one of Morland's patrons. Of the Morlands on December 13th "The Corn Bin," signed and dated 1792, engraved by J. R. Smith, fetched 660 guineas (Permain). This fetched 215 guineas in 1842. A stable scene, signed and dated 1791, realized 240 guineas (Clements); in 1842 it brought 90 guineas.

In the same property a flower picture by J. Van Os, signed, brought 700 guineas (Smith); and two drawings, F. Boucher, a youth and a girl seated on a bank—185 guineas (W. Sabin); which was bought in 1872 for 58 guineas, and A. Canaletto, the Church of SS. Giovanni e Paolo, and the Colleoni Monument, realized 520 guineas (Gooden and Fox).

Among Lord Bearsted's pictures were G. Honthorst, a pair of portraits of Frederick V, King of Bohemia, and Elizabeth, his wife, sold for 200 guineas (Gooden and Fox); and J. Opie, the Gregory Children—270 guineas (Legge); this was bought at the Red Cross sale, 1916, for 1,300 guineas. In another property a pair of portraits of a lady and a gentleman by N. Hone, signed and dated 1783, fetched 580 guineas (Leggatt).



MAHOGANY BLOCK FRONT SECRETARY CABINET,
NEW ENGLAND, CIRCA 1770

Bought by I. Sack for \$13,000 at the Flayderman sale.

RECENT SALES AT HOTEL DROUOT

PARIS.—At the Hotel Drouot on December 23rd there were some good sales which attracted a number of art collectors and dealers. This was particularly the case with the second part of the Montesquiou-Fezensac sale. The séance comprised engravings, drawings, faience and porcelain, cabinet objects and art objects in general. Two engravings by Boucher, "Le Départ du Courier" and "Le Retour du Courier," went together for 3,900 francs; three drawings, portraits, of the French school of the end of the XVIIIth century, brought 4,100 francs; a round miniature portrait of a young woman by Vestier, dated 1781, 4,800 francs; a large ivory statue of the Holy Virgin, of the end of the XVIIIth century, 4,500 francs; a Louis XIV carved wood frame with a picture on copper, and another Louis XIV frame with landscape, 4,250 francs. Two complete sets of iron armor went for 5,850 francs, and a Chinese vase of the Ming epoch, for 5,000 francs.

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8,100 FRs. FOR HUET DRAWING

PARIS.—The old and modern drawings, paintings, miniatures, sculptures and prints, forming Mme. S. D.'s collection, brought good prices at a sale held at the Hôtel Drouot on December 19th. A drawing by Forain, "Scene du Palais," fetched 4,000 francs; a drawing by Huet, "Pastorale," 8,100 francs; a drawing by Rops of a young woman standing, 5,400 francs; a bronze of Beethoven, by Bourdelle, 6,900 francs.

At a sale of silver, old furniture and art objects, conducted by Me. Boissard and M. Polovtsoff, a table centerpiece of massive silver, signed Boin-Taburet, which once belonged to Baronne de Vaughan, brought 34,000 francs.

BENNETT PRINTS BRING £400

LONDON.—At Sotheby's on December 16th a colored engraving of "New York from Brooklyn Bridge," by W. J. Bennett, after J. W. Hill, fetched £240; and another of "Baltimore from Federal Hall," by and after W. J. Bennett, £160 (both F. Sabin).

At Hurcomb's on December 17th Whistler's etching of an interior with a woman at a window fetched £150 (Maggs).

POLLARD SET BRINGS £240

LONDON.—A two days' sale of old engravings concluded at Sotheby's on December 17th with a total of £4,794. The principal lots were "The Action between H.M.S. Shannon and the American Frigate Chesapeake," after J. C. Shetky, by L. Haghe, a set of four and a portrait of Admiral Sir Philip Broke, commander of the Shannon, after W. C. Ross, by J. S. Templeton, sold for £230 (F. Sabin); "Fox Hunting," a set of four, in colors, after J. Pollard, by R. Havell—£240 (A. Barnett); "Going to Market" and "Coming from Market," after H. Singleton, by W. Nutter—£220 (Agnew); and "Crossing the Brook," after H. Thomson, by W. Say—£155 (A. Barnett).

ENGLISH SILVER IN LONDON SALE

LONDON.—At Puttick and Simpson's on December 12th the old English silver included the properties of Sir George Vernon, of Hanbury Hall, Droitwich, of the late Rev. J. H. Offley-Shore, of Blackbourn, Oxon, and from other sources. A pair of William and Mary table candlesticks, engraved with armorials, 1693, 26oz. 2dw., sold at 100s. an oz. for £130 10s. (Wells); a George II plain coffee-pot, by R. Garney and T. Cook, 1731, 15oz. 18dw., at 50s., for £39 15s. (James); and a George III plain oval soup tureen and cover of Adam design, engraved with the arms of the Bishopric of Raphoe, impaling those of the Marquisate of Waterford, by R. Carter, D. Smith, and R. Sharp, 1778, 120oz., at 11s. 6d., for £69 (Thomas).

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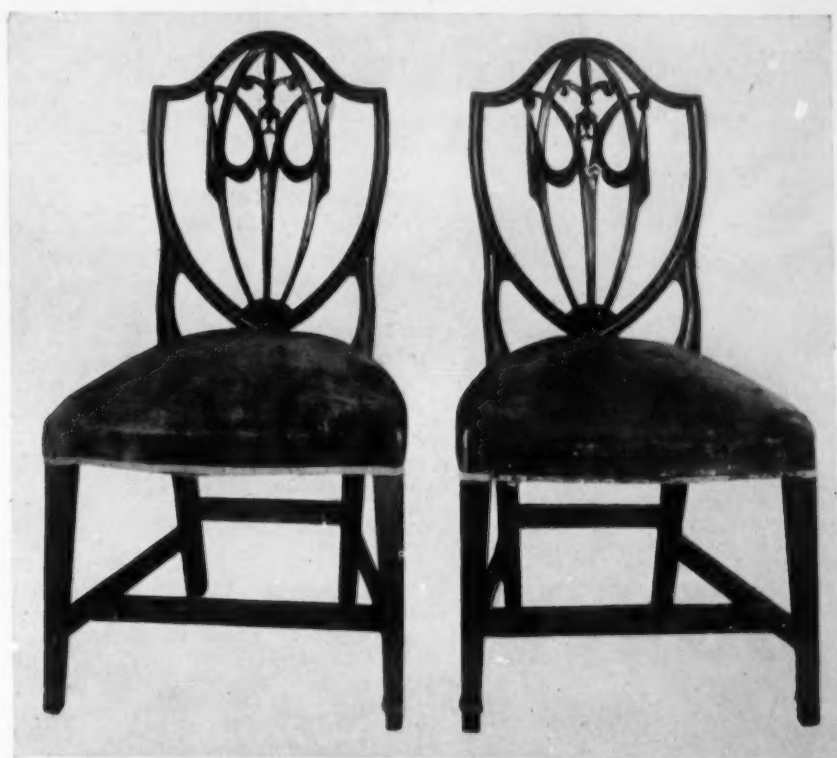
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Bought by F. Black for \$8,000 at the Flayderman sale.



TWO OF A SET OF NINE MAHOGANY SHIELD BACK CHAIRS
ATTRIBUTED TO DUNCAN PHYFE, NEW YORK, CIRCA 1790-1800

Bought by W. Seaman, agent, for \$9,000 at the Flayderman sale.

Fine Mogul Album Realizes £10,500

LONDON.—In times of financial stress the art market has always afforded examples of heroic bidding for the rarest and best, writes A. C. R. Carter in *The Daily Telegraph*. Yet I doubt whether there has been a more startling instance of this *coûte que coûte* form of competition than that which happened at Sotheby's on December 12th, when an album of Imperial portraits, made for the great Moghul Emperors of India, realized as much as £10,500. The final contest was between Mr. Kevorkian, of London and New York, and Mr. Ben Maggs, ending in the victory of the former. The album belonged to an unnamed English pundit.

In 1925 the late Mr. Edmund Dring, of Messrs. Quaritch—one of the first Europeans to prophesy the future value of Indian miniatures—paid as much as £3,950 for a Moghul album. But the most redoubtable optimist could not foresee that an album, almost similar in subject and performance, would be assessed at £10,500.

It is consoling to be assured that for some years past the quiet scholars at the British Museum have been shrewd enough to garner Persian and Indian illuminated manuscripts and miniatures before the "boom" in prices. The first signal of this huge

advance was made ten years ago in the Yates Thompson sale when £5,000 was paid for a superbly decorated Persian manuscript, designed in the honor of that XVth century tyrant, Iskander.

This £10,500 album apparently covers the reigns of Akbar the Great, his son Jahangir ("Conqueror of the World"), who was succeeded by the famous Shah Jahan, in turn followed by Aurangzib, known as "The Reviver of Religion," 1618-1707.

The last named Emperor, however, plays only the pious part of commentator in the album, as it is believed that the notes and names describing the drawings are in his hand.

The palm has to be given to a portrait of Jahangir standing on a globe and shooting an arrow into the severed head of a rebellious Abyssinian slave. This drawing is noted as by the humble servant of the Court, Abul Hassan. Another brilliant portrait is Banak's equestrian rendering of Shah Jahan (uncommonly like Henry VIII), and the great Indian artist, Govardhan, also depicts this emperor and his grandfather, Akbar. Other famous Moghul artists are represented.

The second day of the sale brought £4,135. The most important lot, a Persian manuscript history of the reign of the Mogul Emperor of India, 1627-1658, with twenty miniatures of the Delhi schools, brought £1,000 (Quaritch). In another room the late Lord Curzon's Indian kanat, or wind screen, for placing around the shaman or canopy at a Durbar, consisting of five panels in colored silks worked with Brahmanic scenes, XVth-XVIIth century, 7ft. by 18ft., fetched £98 (Dupois).

FINE TAPESTRIES IN LONDON SALE

LONDON.—Messrs. Puttick and Simpson sold on December 13th the collection of fine antique textiles and tapestries formed by the Marqués De Elorza, of Jerona, Spain, a total of £8,515 being realized. The highest price, 1,450 guineas (Schepps), was paid for a panel of XVth century Brussels tapestry, woven with a scene depicting Cyrus seated upon a throne with his queen and a councillor in

fine border, woven with female figures and flowers, 11 feet by 13 feet. There were also a XVth century Flemish panel woven in colors and gold and silver thread with a landscape and numerous figures, with fine borders, 12ft. by 18½ft., which sold for 1,050 guineas (Garratt); a pair of XVIIIth century Gobelin panels, with golden yellow ground, with a crowned escutcheon, under a draped canopy, and baskets of flowers on either side, in borders of fruit and flowers, etc., from the design of Berain—750 guineas (Davis); five pairs of Genoese crimson velvet curtains mounted with two pan-

els of silk needlework with figures and animals in small panels, in *petit* and *gros point*, XVIIth century—1,350 guineas (Schepps); three panels of Elizabethan needlework, worked with a queen, an aged king, attendants, etc., the largest panel, 62 in. by 16 in., circa 1590—320 guineas (Davis); and a cape of green velvet embroidered with a Pope seated on a throne, holding the Gospels, and figures of the saints in colored silks and gold and silver thread, on gold ground, made at the Monastery of Guadalupe, XVth century, 95in. wide, 45in. deep—160 guineas (Harvey).

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SEATTLE

The four December exhibitions at the Art Institute of Seattle were of contemporary American art, pencil sketches by Kenneth Callahan of Seattle, water colors by John Whorf of Boston and photographs by Dr. K. Koike of Seattle.

"Contemporary American Art" is rather too inclusive a title for the show of that name. With the exception of one painting, by Cameron Booth of Minneapolis, the works came entirely from one section of the Atlantic coast and most of it from New York City. Among the outstanding canvases of the exhibition, which consisted of thirty-three works, were "Lobsterman's Row" by Harry Hering; H. E. Schnakenberg's portrait of a "Girl with a Cigarette;" Cameron Booth's "Tillers;" "Mountain Farm" by Majorie Phillips; "An April Day" by Charles H. Davis; "Titania," a portrait, by Theresa Bernstein; "Italian Dancer" by Morris Kantor; "Central Park, New York," by A. Walkowitz; "Minneapolis" by Louis Lozowick; "Mountain Stream" by Stefan Hirsch and "Still Life" by William Meyerowitz.

Kenneth Callahan's exhibition was made up of pencil sketches and wash portraits, the first showing of this type the artist has had in Seattle. In his drawings were seen Hawaiian beaches, streets and alleyways of San Francisco's Chinatown, the mountains of the Yosemite, ships at anchor along the Seattle waterfront and some character sketches.

John Whorf's water colors, about sixty in number, were impressionistic in feeling. The artist has a flair for the decorative value of color. The subjects shown were landscapes—mountains, sail boats, birch trees, a clothesline with sheets waving in the wind.

The fifty photographic prints by Dr. K. Koike, president of the Seattle Camera Club, were chiefly of scenes typical of the Pacific Northwest. Koike does not seek the mechanical and rather cold effects that characterize modern German photography but rather directs his attention to more delicate and pictorial subjects.

CHICAGO

Attractions at the Art Institute include a small group of paintings recently purchased from the Winterbotham Fund. These hang in Gallery G53 and are modern in feeling. Also at the Institute are thirty-three canvases by Alexander Brook, in the East Wing. Perhaps the most outstanding work in this group is a portrait group of Brook's two children, Biddy and Sandy. The exhibition will remain on view until January 19th.

* * *

The annual exhibition of the All-Indiana Society of the Fine Arts closed at the Stevens Hotel on December 28th. On January 15th the organization will open at Revell's a permanent gallery in which to show exhibitions of Illinois art throughout the year.

In the recent exhibition Norman Tolson won first purchase prize of \$500 for his "Carmencita." The Joseph Mills purchase prize of \$200 went to "Flower Study" by Bessie Helstrom; the R. D. Kinder prize of \$50 to "Deep Sea Shadows" by Rose Agans; the Philip E. Siggers prize of \$50 to "Marine" by Charles Minghi.

The All-Indiana Society is planning to hold an all-states exhibition during the Chicago Fair of 1933. Other states already organizing societies of this sort are Ohio, Washington, Wisconsin and Texas. It is expected that these states will hold their own state exhibitions annually until 1933 when the best work from all groups will be assembled at Chicago and selected by jury for the all-states exhibition.

* * *

The Galleries of Carson Pirie Scott and Company are showing a collection of old English sporting prints and paintings through the month of January. Among the prints are depictions by Wheatley, Pollard, Turner, Henry Alken, Wolstenholme, S. N. Sartorius, G. Morland, F. C. Turner. The paintings are by Wyck, Henderson, Shayer, Maggs, Alken, Rowlandson, J. F. and J. N. Sartorius, S. J. and H. F. Jones, R. B. Davis, J. F. Herring, Sr., Dean Wolstenholme, C. Towne and others. In addition twenty-four old ship paintings are displayed at the galleries.

DALLAS

The Dallas Art Association announces that the Dallas Public Art Gallery will show two exhibitions during January. There will be a showing of the work of Six Dallas Painters and a loan collection of locally owned works of art.

From February 1st to 14th, at the Public Art Gallery, Victor Higgins will show a collection of his works. From the 15th to the 28th, Birger Sandzen will have an exhibition. During March the annual showing of oils by invited artists will be held.

OMAHA

Among the artists whose works were included in the recent showing of paintings and prints by Nebraska artists were the following:

Albert Chladek, Alice Byxbe, Dorothy Brando, Bernard Szold, Inez White and Edwin James Smith, all of Omaha; Phil Yost, Alice R. Edmiston and Ben Albert Benson, of Lincoln; Sylvia Stastny Peirce, of Talmadge; Augusta Knight, Augustus Dunbar, Dr. Robert F. Gilder, M. Ruth McIlvaine and Mark Levings.

PHILADELPHIA

The Philadelphia Art Alliance opened three special exhibitions on January 6th, all of which will remain on display through February 3rd. Caroline Gibbons Granger, Helen Shand and Katherine Dunn Pagon are showing oil paintings; Virginia Sterrett contributes illustrations and the School Art League Alumni Association is exhibiting textiles and jewelry design, batiks, pottery and modeling.

INDIANAPOLIS

The last part of December the Pettis Gallery held an exhibition of landscapes done in France by George J. Mess. In all, fifteen oils were shown, well exemplifying Mr. Mess's decorative color treatment and skillful handling of the problems of composition and perspective. The artist was in Europe during the summer and autumn and spent the most time in Fontainebleau. Moret, Montigny, Episy and Villecerf, as well as Fontainebleau, appeared in his works shown at the Pettis Gallery.

The largest canvas exhibited, "Southern France," depicts a low stone bridge in the foreground, red-roofed houses and trees, with a

rounded hill and a block of sky in the background. Other pictures shown were "Across the Canal of Episy," "Clouds of France," "Forest of Fontainebleau," "Fontainebleau Woods," "Montigny from the Hill Top," "Mill of Moret," "In the Hills of Villecerf" and "Decoration of Fontainebleau." Mr. Mess seems to have benefited greatly from his studies abroad.

LOUISVILLE

The J. B. Speed Museum opened on January 5th, to continue throughout the month, a showing of paintings by Elihu Vedder and G. P. A. Healy. There are eighty-two canvases by the former and twenty or more by the latter artist.

December exhibitions at the Museum included a group of paintings by W. Lester Stevens and the "Beauty Has No Relation to Price Exhibit," under the auspices of the Louisville Art Association.

BALTIMORE

The Foreign Section Twenty-eighth International Exhibition of Paintings opened with a private view and reception at the Baltimore Museum of Art in Wyman Park on Wednesday afternoon, January 8th. The galleries were opened for public exhibition on the following day.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by G. Ingersoll, to January 18th.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings, water colors and etchings by John Dix to January 25th.

"An American Place," 509 Madison Ave.—Exhibition of fifty new water colors by John Marin, during January.

American Fine Arts Society, 215 West 57th St.—Thirty-ninth Annual Exhibition of the National Association of Women Painters and Sculptors, to January 19th.

Arden Gallery, 460 Park Ave.—Exhibition of animal drawings by Georges Hilbert, to January 15th.

Art Center, 65 East 56th St.—Drawings and water colors by Lily Kettler de Frisching, to January 18th. Exhibition of drawings, water colors and small sculpture by the New Society of Artists, to January 26th. Work by the New York Society of Craftsman and Mexican crafts, semi-permanent.

Babeek Galleries, 5 East 57th St.—Exhibition of paintings and drawings by Angele Watson, to January 18th.

Balzac Galleries, 102 East 57th St.—Exhibition of bronzes and drawings by Rodin, opening January 15th.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Exhibition of batiks by Brewster Board; and paintings by contemporary East Indian artists, to January 26th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth and XIXth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Annual exhibition of the Brooklyn Society of Etchers, through January.

Brummer Gallery, 27 East 57th St.—Exhibition of paintings by Othon Friesz through January.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Sporting reprints and a group of views of old New York, through January.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Chambrun Galleries, 556 Madison Ave.—Exhibition of the work of Helene Perdriat, to January 11th.

Charles of London, 750 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

The Civic Club, 18 East 10th St.—Exhibition of drawings and wood engravings by Howard Simon, January 12th to 22nd.

Daniel Gallery, 600 Madison Ave.—A group of modern paintings, to January 12th.

De Hauke Galleries, 3 East 51st St.—Paintings by Jacques Mauny, to January 25th.

Delphic Studios, 9 East 57th St.—Recent water colors by Mario Toppi, to January 11th. Boardman Robinson, a twenty year retrospective, to February 1st.

Demotte, Inc., 25 East 78th St.—Gothic sculptures, tapestries, ivories, enamels, stained glass, furniture.

Downtown Gallery, 113 West 13th St.—Paintings of "Heads and Flowers" by A. Walkowitz, to January 20th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Exhibition of portraits (The Critics Hanged) by a group of American artists, January 13th to 31st. Exhibition of Negro sculpture from the collections of John Graham and Frank Crowninshield, through January.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of recent paintings by Gianni Parenti, to January 15th. Paintings by Mary E. Dignam, January 16th to 30th.

Ehrlich Galleries, 26 East 57th St.—Exhibition of landscapes in oil and pastel by Louis J. Borgo, to January 25th.

Ferargli Galleries, 37 East 57th St.—Exhibition of paintings by Robert Hallows, water colors by Walter Biggs and etchings by George Wright, to January 18th. Exhibition of portrait sculpture, to January 31st.

The Fifteen Gallery, 37 West 57th St.—Water colors and pen drawings by S. Stella Henock, to January 18th.

Fifty-sixth Street Galleries, 6 East 56th St.—Sculpture by Charles Desplau from the collection of Frank Crowninshield; sculpture by Carl Milles; sculpture and paintings of the West by J. Clinton Shepherd; sculpture by Jose de Creeft. Exhibitions of paintings and sculpture by Wayman Adams and sculpture by Roy Sheldon, January 13th to 25th. Sculpture by Sava Botzaris and Ivan Mestrovic, through January 25th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Gaston Besson and Louis G. Ferstadt, to January 18th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—American paintings.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Retrospective exhibition of the work of George de Forest Brush, to January 18th. Landscape paintings by Edward W. Redfield, to January 31st. Paintings and drawings by Jerry Farnsworth, January 14th to 25th.

Hackett Galleries, 9 East 57th St.—Exhibition of portraits by Leopold Seyffert, to January 18th. Exhibition of seven sculptors, January 18th to February 8th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of fine prints by old and modern masters, through January.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Franklin Bennett, to January 18th. Oils by Thomas Herbert Smith, to January 25th.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Etchings and dry points by Tittle, through January.

Keppel Galleries, 16 East 57th St.—Exhibition of water colors and contemporary drawings, through January.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of etchings by Angelo and Salvatore Pinto, through January.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of etchings and lithographs by six modern masters, to February 1st. Recent water colors of Venice by Guilio de Blaas, to January 18th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of etchings by Segonzac, to January 30th. Paintings by Paul Bartlett, January 15th to 30th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver, through January.

Macbeth Gallery, 15 East 57th St.—Wyoming and other landscapes by Ogden N. Fleissner, to January 20th.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), English embroideries and prints by Winslow Homer, through February. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th. Exhibition of copies of Egyptian wall paintings from tombs and palaces of the XVIIIth and XIXth Dynasties and woodcut illustrations by Arthur Boyd Houghton, through February 9th. English woodcuts of the sixties, through January.

Milch Galleries, 108 West 57th St.—Exhibition of paintings by Stewart MacDermott, to January 18th.

Montross Gallery, 26 East 56th St.—Water colors by Charles Hopkinson, to January 18th.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Etchings and lithographs of modern dancing by Eugene C. Flitsch and paintings by Eva Bernstein, to January 11th. Paintings by Albertus E. Jones and by Saul, January 13th to 27th.

Mural Gallery of Contemporary Art, 47 West 52nd St.—Exhibition of work in various media, to January 18th.

Museum of Modern Art, 750 Fifth Ave.—Exhibition of contemporary American painting, through January 12th. Exhibition of "Painting in Paris," January 18th through February 16th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Exhibition of modern oils, water colors and pencil drawings, to January 25th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of paintings by Abel G. Warshawsky, to January 20th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

O'Hana and de Cordova, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Thomas H. Benton, January 15th to February 13th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

Rehn Galleries, 693 Fifth Ave.—Paintings by Morris Kantor, to January 18th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of flower and still life paintings by contemporary artists, to January 11th. Exhibition of paintings by Picasso and Derain, January 18th to February 15th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of Tibetan banner paintings; and portraits and landscapes by Frank Horowitz, during January.

Rosenbach Galleries, 202 East 44th St.—Exhibition of panels in lacquer by Jean Dunand and two screens by Jean Pelenc, to January 25th.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of contemporary water colors, to January 19th.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by Marcel Gromaire, through January 25th.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of XVIIIth century mantels and chimney pieces, mirrors, wall lights, oak and pine paneled rooms.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings and water colors of the American group, to January 11th. Exhibition of water colors, drawings and lithographs by Wanda Gag, January 13th through February 1st.

Whitney Studio Galleries, 10 West 8th St.—Exhibition of paintings by Ward Lockwood, Herbert Morgan and Lucille Blanche, to January 23rd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of old and modern French paintings, to January 31st.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

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BOSTON

George Peabody Gardner has just presented to the Museum of Fine Arts a painting, "Italian Peasant Boy," by William Morris Hunt.

For some years the painting has hung as a loan in the Hunt Memorial Room at the Museum and now as a permanent possession it may soon find its way to the collection of XIXth century art which is in one sense a heritage from the artist.

Through the efforts of William Morris Hunt Boston became a center in the '70s for the "new art" of France, and the works of Millet, Courbet and their contemporaries were brought to this city in such numbers that today the Boston Museum is the most important place in this country to study Millet, and there also hangs Courbet's masterpiece, "The Quarry."

The Museum of Fine Arts has also received from Horace Packard an important pair of XVIIIth century Chinese makimono, or painted scrolls, by Tsunenobu of the Kano school. There have also been given to the Museum a blue glaze amulet, a steatite scarab and a faience seal for the Egyptian department by Miss Elizabeth Norton, and a piece of French silk of the XVIIIth century and two pieces of American embroidery of the XVIIIth century by Miss R. D. Thorndike.

Shortly before Christmas the Boston Museum opened a showing of the International Exhibition of modern glass and rugs, assembled by the American Federation of Arts. The collection is displayed in the four rooms of the remodeled Renaissance Court, while rugs which can not be

adequately shown there are hung on the walls of the Forecourt.

The new organization, entitled New England Society of Contemporary Art, opened its first exhibition at the Boston Art Club, December 23rd, to continue to January 15th.

The officers of the Society, organized to give the Boston public a better opportunity to follow modern trends in art, are Charles Hopkinson, president; Walter H. Kilham, secretary and treasurer. Board of governors: Samuel A. Biggin, Carl J. Cutler, Charles H. Pepper, Andrew Fuller, Herbert H. Patrick. On the advisory board are Paul J. Sachs, Robert Treat Paine, 2nd., Theophile Schneider, Mrs. J. Montgomery Sears and John T. Spaulding.

At the Guild of Boston Artists, a "one man show" of work by Howard E. Smith, portrait painter, was opened on Monday, December 16th, with a private view.

At Doll and Richards' Gallery the recent exhibition of watercolors by Vladimir Pavlosky had this painter's accustomed charm of color and atmosphere.

American landscapes and XVIIIth century English portraits were recently placed on view at the Casson Gallery, to remain for several weeks.

The Twentieth Century Club's showing of paintings by Miss Barbara Hunter Watt of Wellesley remained until December 30th.

At the Harvard Society for Contemporary Art, a show of work by American caricaturists was recently opened, with Gluyas Williams, Ralph Barton,

"Bud" Fisher, Rollin Kirby, Pat Sullivan, Edward Nagle, Alexander Calder, Miguel Covarrubias, Peggy Bacon, Percy Crosby and others contributing to the fun.

The Boston Athenaeum at 10½ Beacon Street had in its art department on the second floor an attractive exhibition, during December, including pictures of the Madonna and Child and examples of the famous Bibles of all time.

A showing of pencil drawings by Charles Curtis Allen was recently opened at the Copley Gallery, and portrait drawings by Dwight Shepler also were to be seen.

The Robert C. Vose Galleries have a sale of paintings by prominent artists, including works by Bruce Crane, Charles H. Davis, Dwight W. Tryon, Georges Michel, William E. Norton, Homer D. Martin, John J. Enneking and others.

The Doll and Richards Gallery announces the opening, on January 2nd, of an exhibition of paintings in water color by H. Anthony Dyer and Nancy Dyer, to continue through January 14th. A showing of etchings and dry points by Mary Ogden Abbott, which opened January 6th, continues until January 25th.

HARTFORD

According to an announcement from the Wadsworth Atheneum, an exhibition of paintings by the Hartford Salmagundians is being held in Gallery VI of the Morgan Memorial from January 5th to January 18th.

PROVIDENCE

A showing of the work of Rhode Island artists was recently organized at the new studio of Dana Rice, where about a dozen painters were represented. Canvases by some of the best known Rhode Island painters were displayed. The list included Sydney R. Burleigh, Stacy Tolman, Eliza Gardner, Louise Angell, C. Gordon Harris, Frank Marshall, Asa G. Randall, Alice Massey and others.

On December 23rd the new Mauk-Murray Galleries at Wayland Square opened a showing including fourteen new plates by Arthur W. Heintzelman, which remained until January 6th. In the same exhibition were works by Joseph Pennell, Frank W. Benson, Louis Rosenberg, Troy Kinney, Laura Knight, John Taylor Arms, Levon West, Harold Denison, F. A. du Peyron and Roland Clark. Following this the galleries announce a series of special shows, including a retrospective of the work of Childe Hassam, from February 17th to March 3rd.

At the Tilden-Thurber Gallery a few of H. Anthony Dyer's water colors and a group of Nancy Dyer's character studies were placed on view in December, while the main gallery was hung with a collection of etchings and dry-points by Sir Frank Short, Roland Clark, Kerr Eby, Frank W. Benson, D. S. MacLaughlan, Joseph Pennell, Arthur W. Heintzelman, Diana Thorne, James McBey, Seymour Haden and E. S. Lumsden.

PITTSBURGH

Following is the schedule of exhibitions of the Department of Fine Arts of Carnegie Institute:

December 12th to January 25th.—Exhibition of contemporary American prints.

December 18th to January 19th.—Water colors from the Ninth International Water Color Exhibition of the Art Institute of Chicago.

January 23rd to March 9th.—Paintings from the collection of W. S. Stimmel.

January 30th to March 9th.—Drawings by Pierre Bourdelle.

February 6th to March 9th.—Paintings by Edward Bruce.

February 13th to March 13th.—Associated Artists of Pittsburgh.

March 20th to April 20th.—Photographic Salon.

Paintings by Lee Hankey, recently placed on view at the Wunderly Gallery, show mainly subjects from Cornwall and Normandy. In most cases the color is high keyed. Among the canvases are "The Feudal Castle," "St. Ives, Cornwall," and "Marshes at Etaples."

At the Gillespie Gallery a large collection of Chelsea sculptured figures and Staffordshire cottage pieces were recently shown. Among the most interesting specimens were Imari and Lowestoft bowls, probably of oriental origin and dating from about the middle of the XVIIIth century.

The collection of old and modern pewter at the Kaufmann Gallery includes pieces from England and the continent and modern pewter from Scandinavia.

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